

THE

GRAMOPHONE

JANUARY 1957

ONE SHILLING AND SIXPENCE



*"An exceedingly
musical performance of the Paganini..."*

THE GRAMOPHONE

MENUHIN

Concerto No. 1 in D — Paganini
London Symphony Orchestra
Anatole Fistoulari

Concerto in D Minor — Sibelius
London Philharmonic Orchestra
Sir Adrian Boult

ALP1350

"HIS MASTER'S VOICE"LONG PLAY 33 $\frac{1}{3}$ R.P.M. RECORD**"HIS MASTER'S VOICE"**

Menuhin is
playing the
Paganini Concerto
on January 27th at the
Royal Albert Hall

music lovers with
aural indigestion



will obtain rapid relief from just one application of Hi Fi. This Hi Fi really is something ; ensuring that reproduction *off the record* is in strict accordance with what goes onto it. A trial dose will convince you.

Try Hi Fi free, at our expense without any obligation. A comfortable chair awaits you in our Hi Fi consulting rooms. There you can relax ; listen to all that is best in recorded music and experience the amazing true-to-life qualities of Hi Fi.

Our new, comprehensive Hi Fi catalogue contains prescriptions galore. It is profusely illustrated and entirely free upon request. All equipment in stock at Imhofs is available for despatch in export packing anywhere in the world, or for immediate and free delivery anywhere in Great Britain.

Flexibility is the keynote of our new, exclusive Hi Fi unit furniture. Sounds interesting ? (interesting sounds, too !) Call in and see for yourself.

IMHOFS

Alfred Imhof Limited, 112-116 New Oxford Street, London, W.C.1. Tel.: MUSeum 7878 (20 lines)



**Wonderful Value in
New DECCA
medium play
records**

available NOW

Serbian Songs

Maika pravoslavna; Makedonsko oro; Kad idu kosci;

Momceto cer gunjceto; 3 komitske pesme

Chorus of the Yugoslav Army conducted by **Slobodan Krstich**

LW 5250

Kodály HÁRY JÁNOS SUITE

The London Philharmonic Orchestra conducted by **Georg Solti**

LW 5256

Beethoven SYMPHONY NO.8 IN F MAJOR, OPUS 93

The Vienna Philharmonic Orchestra conducted by **Karl Böhm**

LW 5259

Mozart CONCERTO IN A MAJOR FOR CLARINET AND ORCHESTRA, K.622

Gervase de Peyer with **The London Symphony Orchestra**
conducted by **Anthony Collins**

LW 5261

Handel THE WATER MUSIC—SUITE (arr. Harty)

The London Philharmonic Orchestra conducted by **Eduard van Beinum**

LW 5263

Haydn SYMPHONY NO.94 IN G MAJOR—SURPRISE

The Concertgebouw Orchestra conducted by **Eduard van Beinum**

LW 5264

Mozart SYMPHONY NO.39 IN E FLAT MAJOR, K.543

The London Symphony Orchestra conducted by **Josef Krips**

LW 5265

Debussy LA MER

L'Orchestre de la Suisse Romande conducted by **Ernest Ansermet**

LW 5267

Brahms VARIATIONS ON A THEME OF HAYDN, OPUS 56A

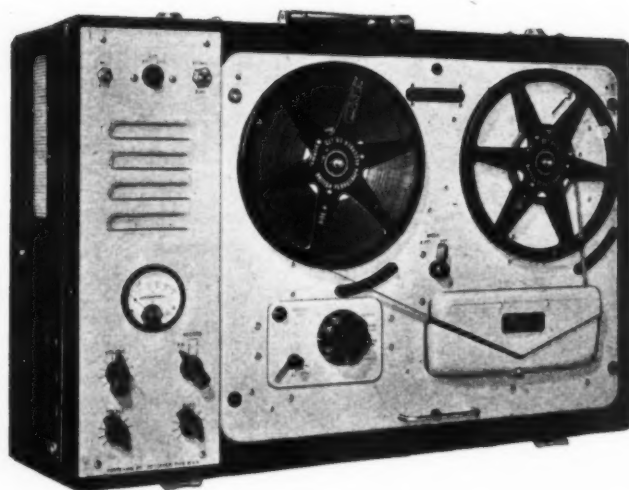
The Concertgebouw Orchestra conducted by **Eduard van Beinum**

LW 5269



THE DECCA RECORD COMPANY LIMITED
1-3 BRXITON ROAD LONDON SW9

VORTEXION HIGH QUALITY TAPE RECORDER



The amplifier, speaker and case, with detachable lid, measures 8½ in. by 22½ in. by 15½ in. and weighs 30 lb.

PRICE, complete with WEARITE TAPE DECK £84 0 0

★ The total hum and noise at 7½ inches per second 50-12,000 c.p.s. unweighted is better than 50 db.

★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★ A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

★ A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This is equivalent to 20 ft. from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.'s, microphone or radio inputs.

★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.

★ The power output is 3.5 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★ The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.

★ The unit may be left running on record or playback, even with 1,750 ft. reels, with the lid closed.

FOUR CHANNEL ELECTRONIC MIXER

is almost essential for the professional or semi-professional where a number of different items have to be mixed on one tape recording.

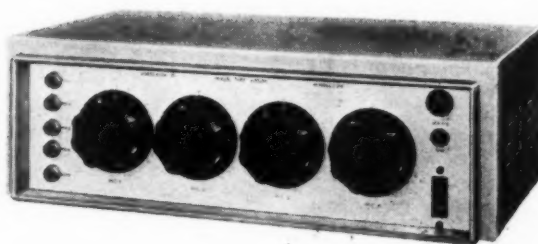
It is recommended by a number of tape recorder manufacturers for this purpose.

Any normal input impedance can be supplied to order, balanced or unbalanced, the standard being 15-30 ohms balanced.

The normal output is 0.5 volt on 20,000 ohms or more, but 600 ohms is available as an alternative. The steel stove enamelled case is polished and fitted with an engraved white panel suitable for making temporary pencil notes.

An internal screened power pack and selenium rectifier feed the five low noise non-microphonic valves.

Used in many hundreds of large public address installations and recording studios throughout the world.



PRICE
£36 15 0

Manufactured by

VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19

Telephone: LIBerty 2814 and 6242-3

Telegrams: "Vortexion, Wimble, London"

for the closest
approach to the
original sound

The criterion, as always, is that the reproduced sound shall be the closest approach to the original—that the enjoyment and appreciation of music may be unimpeded. This is reflected throughout the design of the QUAD II. It is reflected, too, in the straight-forward and logical system of control, achieved without the sacrifice of a single refinement or adjustment capable of contributing to the final objective.

Send for further details and booklet.



QUAD II AMPLIFIER



HUNTINGDON, HUNTS • Telephone: HUNTINGDON 361.

What the reviewers say about **RD JUNIOR** equipment...

CONTROL UNIT: "The control unit has been designed to give the utmost that can be expected from an economical Unit. It only uses one double triode valve and yet gives not only half a dozen different input arrangements and independent bass and treble controls, but also a variable steep cut filter. . . ." (TECHNICAL REPORT by P. Wilson, M.A., July '56 GRAMOPHONE). "Listening quality is of a high order and I found the controls, particularly the low pass filter used in conjunction with the treble tone control, flexible enough to cope with modern LPs, old or worn 78s, and poor radio transmissions." (HOME TEST No. 27, Donald W. Aldous, July '56 G.R.R.).



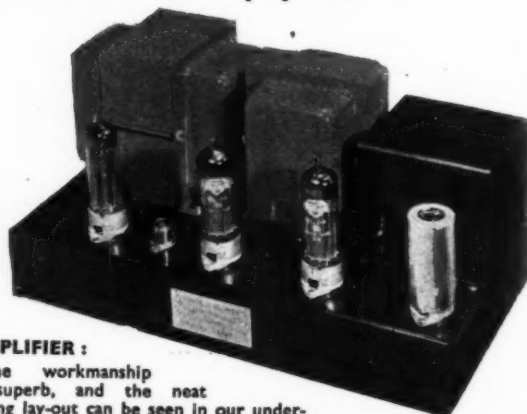
CORNER HORN:

"The speaker really does perform as its design intends, and the results are therefore very good indeed. With B.B.C. (via F.M.), and good average LP recordings, the amplifier controls were run flat all the time, showing nothing lacking in the bass and nothing lacking or objectionable in the top response. Solo items, where close to the microphone, bring the soloist into the corner of the room, and large orchestras spread well beyond the confines of the room. Used at high level or lower than normal level the speaker is still satisfying, again showing the response is well maintained at the extremes. Listening produced no fatigue, suggesting very small coloration, and white noise tests confirmed that. The design is neat, simple, and well proportioned, and the woodwork (Australian walnut on the one tested) is well finished." (HI-FI NEWS, July '56.)



'RD JUNIOR' PRICES

AMPLIFIER	£17.0.0
CONTROL UNIT	£ 9.0.0
FM UNIT	£17.10.0
P.T.	£ 7.7.0
CORNER HORN	£18.17.6
PANELS, per pair	£ 3.10.0
TABLEGRAM CABINET	£12.10.0



AMPLIFIER:

"The workmanship is superb, and the neat wiring lay-out can be seen in our under-chassis view." "This RD JUNIOR Amplifier; Control Unit exemplifies a much sought after, but not so often achieved combination of high quality with moderate price." (HOME TEST No. 27, Donald W. Aldous, July '56, G.R.R.). "In performance the Amplifier has given no surprises: just the clean, crisp, effortless power that one expected from its specification. Which means that it takes a place as one of the best three or four 10-watt amplifiers that are available on the British market at present." (TECHNICAL REPORT by P. Wilson, M.A., July '56 GRAMOPHONE.)



FM UNIT:

"As a result of these tests, it is considered that this tuner should be completely satisfactory in every respect. It is compact and of pleasing appearance, the construction is excellent and well up to the well-known Rogers standard, and tuning is exceptionally easy to carry out. It is capable of reproducing the highest and lowest modulation frequencies that the B.B.C. are likely to radiate, providing a high quality feeder worthy of the best possible amplifier system." (R. S. Roberts, HI-FI NEWS, Sept. '56.)

NOW AVAILABLE: A new cabinet designed to house the RD JUNIOR Amplifier, Control Unit, FM Unit and a Collaro Model 2010 Transcription Motor Unit. Extremely compact, the cabinet measures 20½" wide, 15" deep and 14½" high, is supplied already cut to take the various units, and finished in Australian Walnut with contrasting Birdseye Maple.

Full illustrated literature, including a 12-page booklet devoted solely to the Amplifier and Control Unit, together with reprints of the various reviews, may be had post free on request. Equipment available from leading High Fidelity Dealers throughout the country. If in any difficulty please apply direct.

NEW FACTORY: In order to be able to meet the steadily increasing demand for our products we have now moved to a larger and better equipped factory. Our sole address, to which all enquiries should be sent, is now as below:

ROGERS DEVELOPMENTS (ELECTRONICS) LTD.

"RODEVCO WORKS"

4-14 BARMESTON ROAD

CATFORD

LONDON S.E.6

Telegrams: RODEVCO LONDON S.E.6

Telephone: Hither Green 7424

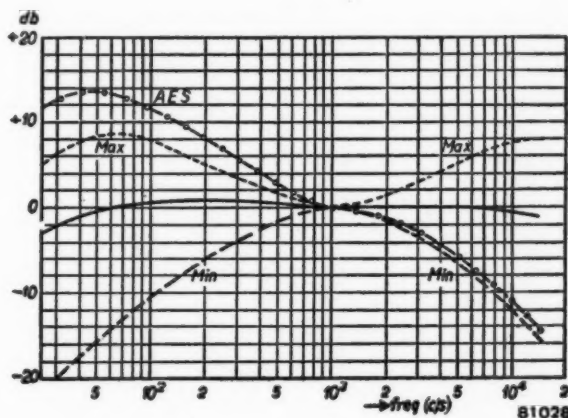


ELECTRO-ACOUSTICS

in

BOND STREET W.1.

*what's
this?*



PHILIPS NOVOSONIC 15 watt AMPLIFIER FREQUENCY RESPONSE CURVE

*it's
new*

and on view at our luxurious
BOND STREET SALON

Now you can hear the best of Audio-Acoustical equipment in conditions comparable with those at home . . . study the performance of the products of leading makers . . . obtain expert guidance on technical matters, including, if required, the installation of equipment in your own home by our specialist engineers.

Boyd's

33 NEW BOND STREET
LONDON, W.1

TO BOYD LTD., 33 NEW BOND ST., LONDON, W.1

Please send me details of Hi-Fi equipment

NAME _____

ADDRESS _____

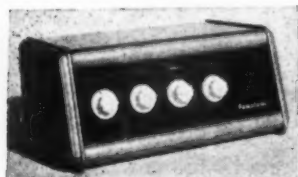
It is understood that this places me under no obligation to buy.

Full Value from Your Records

In spite of the immensely improved quality of LP records it is a fact that most users play them on equipment that falls far short of revealing their full value. If you are seeking to improve your equipment it will be worth your while to come to Quality Mart, whose expert advice is at your disposal and where callers can hear a wide variety of the best in High Fidelity equipment in all price classes.

CHOOSING AN AMPLIFIER

We have a representative selection of the best makes and shall be pleased to help in choosing the one best suited to your needs.



PAMPHONIC 1003, as reviewed in December "Gramophone." £28.7.0

ARMSTRONG A10	£29.10.0
ROGERS RD Minor Mk. III ..	£14. 0.0
RD Junior Main Amplifier ..	£17. 0.0
RD Junior Control Unit	£9. 0.0
RD Senior Control Unit	£14. 0.0
LEAK TL10	£28. 7.0
ACOUSTICAL Quad II	£42. 0.0
WB12	£25. 0.0
RCA New Orthophonic	£48. 0.0

HIGH FIDELITY SPEAKERS

WHARFEDALE'S New 3-Speaker System SFB/3 £37.10.0.
GOODMANS Axiom 150 speakers are outstandingly good, at their best with the Acoustic Resistance Unit incorporated in an enclosure such as the SHERWOOD (earlier called "Viscount"), in which the TREBAX tweeter may optionally be used.



Axiom 150,
£10.15.9

Sherwood Enclosure	
Mahogany	19 gns.
Walnut,	20 gns.
Trebax,	£5.9.3.
X05000,	£1.19.0.



ARU 172,
55/3

RGA "Controlled Q" Reproducer. We heartily commend this new cabinet speaker reviewed in the December "Gramophone," only 22 x 12 x 13 ins. the performance surpasses many larger reproducers. Oak, 12 gns., walnut, 13 gns. Optional legs, 28/6.

*Our Showroom is open for demonstrations daily
9.30-6. Friday 1.30-9. Closed Monday
Only 20 minutes from Charing Cross by
Northern Underground or Bus 26, 134,
137 to Tufnell Park Station.*

Q.M. RECORD SERVICE

We have gained through long experience a pre-eminent position amongst mail order record suppliers. Every month we add new customers to those whose regular orders we have met for years past.

► All records FACTORY FRESH

How important it is to get records free from blemishes that occur where others have tried them over.

► All LPs and 45s in GARDISK full size Polythene bags.

► Prompt mailing of any record in current supply.

► All LPs and 45s POST FREE in U.K. except single 45s.

► EXPORT ORDERS Tax Free at about 4/5ths home prices.

TRANSCRIPTION MOTORS

GARRARD 301. For outstanding performance, incorporating variable speed adjustment £26.8.3
With stroboscopic marked turntable, £28.0.11.

COLLARO 2010. A very popular unit, with Studio Transcription Pickup, £19.10.0., Studio P p.u., £19.3.0., without p.u. £14.18.0.

"PANDORA"

Where considerations of space are important this Pamphonic table reproducer will be found outstanding, in quality of reproduction and workmanship it surpasses any competitor in this class. Dual speakers. £44.0.10.



"PRESIDENT." A new Console record reproducer of attractive contemporary styling and fine performance with 10 watt extended range amplifier speaker system. 67 gns.

Trixette A611. A high quality portable record player with push-pull output, dual speakers and 4-speed Garrard changer. 37 gns.

DIAMOND STYLI

The merits of diamond points, especially for LP use, are increasingly recognised. For all popular pickups from stock. £4.19.9.

THE DUST BUG

Recognised as the most effectual means of freeing records from dust. 25/- post free

Quality Mart

8 DARTMOUTH PARK AVENUE
LONDON, N.W.5 GULliver 1131

An invitation to the recording studio

E A R TRIPLE-FOUR RECORD REPRODUCER

- four speakers
- four controls
- four speeds



Photo by courtesy of Army & Navy Stores

Imagine yourself in the recording studio, experiencing at first hand the freshness and vitality of the performance. This possibility has been achieved with the E-A-R Triple-Four . . . the Gramophone which has astounded the experts by its exceptional range, never previously associated with a portable instrument.

The product of continuous E-A-R technical development, the Triple-Four is a record reproducer of the highest quality.

The Triple-Four has been approved by the Council of Industrial Design for exhibition at the Design Centre, London, W.1.
An outstanding example of British craftsmanship and originality of design, the Triple-Four has also been accepted for exhibition at the U.S. World Trade Fair, New York City, April 14-27th, 1957.

The E-A-R Triple-Four incorporates ALL these features:-

- E-A-R four stage six watt push-pull amplifier
- Floodlit control panel
- Independent Bass and Treble boost controls and volume control.
- Four Permanent Magnet speakers, with Crossover Network: Bass, 10" x 6"; Intermediate, 7" x 4"; Treble, two 4". Extension socket provided.
- Garrard RC120-4 Record Changer with high compliance turnover pickup.
- Four Valves: Mullard EF86; ECL82; ECL82; EZ80.
- Cabinet of original E-A-R design with concealed Speaker vents and gilt fittings. Attractive colour combinations.
- Input Selector Switch for LP-78 and Radio or Tape.

The Triple-Four is the latest addition to the E-A-R Balanced High Fidelity range.
36 gns.

There are other E-A-R models at prices ranging from 17½ gns. to 60 gns.



The symbol of Leadership in Gramophones

Hear the E-A-R Balanced High Fidelity and standard ranges at your Dealer, or write for details:

ELECTRIC AUDIO REPRODUCERS LTD.

The Square, Isleworth, Middlesex

Cables: Eargram, Isleworth, Hounslow.

Phone: HOUslow 6256-8

THE L/P RECORD LIBRARY CATALOGUE AND HANDBOOK

is the only comprehensive SELECTIVE catalogue published, listing only records recommended by the critics.

● FULL DETAILS OF RETURN OF POST LIBRARY SERVICE

(1/- per week each L/P borrowed) are included.

**SEND FOR
YOUR
COPY
NOW**

(For Library details without Catalogue, please send s.a.e. 2½d.)

L R P
L

AN IMPORTANT ANNOUNCEMENT

THE L/P RECORD LIBRARY (CLASSICAL)

CATALOGUE AND HANDBOOK FOR 1956-1957

COSTS ONLY **3/-** POST FREE
FROM

Besides a complete list of nearly 3,000 different L/Ps already available to members, also included are sections on :—

● A Basis for a Record Collection
(A short list of 100 recommended L/Ps)

● The Care of Long Playing Records

● The Reproduction of Long Playing Records

**SEND FOR
YOUR
COPY
NOW**

(For Library details without Catalogue, please send s.a.e. 2½d.)

THE LONG PLAYING RECORD LIBRARY, SQUIRES GATE STATION APPROACH, BLACKPOOL, LANCs

A VERY GOOD GRAMOPHONE

*if you know what
to listen for . . .*

The proper approach to a gramophone is to *listen* to it, yet it would appear that the more important price consideration becomes, the less this obvious truth is heeded. In fact, the design of the gramophone you choose will be governed by the standards of performance required of it. If it is important to you that these be the best possible, you will not easily be detracted by embellishment, however splendidly imposing. The Volmar Trent is a case in point. It has been designed to afford good musical reproduction for modest outlay, and in its class is far and away the best you can buy. To achieve this the 3-valve Volmar amplifier, 7-in. speaker, and the Garrard RC.120 4-speed autochanger have been thoughtfully brought together in a neat, well constructed cabinet that lets you hear your records to best advantage. The result is an instrument which will be pleasing to live with over the many years of pleasure and service it is certain to give you. Yet the price is only 25 gns., and its performance is outstanding.

From leading stockists everywhere.



VOLMAR

GUARANTEED ELECTRIC GRAMOPHONES

Leaflet on request from

VOLMAR, 141 HIGH STREET, BRENTFORD, MIDDLESEX.

Telephone: EALing 1413

To put you in a dancing mood!

Jimmy Shand's Party

Introduced by
ARCHIE McCULLOCH

Dashing White Sergeant (JIMMY SHAND and his Band)
 Bonnie Strathyre (STEWART GORDON with Jimmy Shand, *accordion* and the Balmoral Trio)
 Macnamara's Two Step (Macnamara's Band; Mademoiselle from Armentieres;
 The man who broke the bank at Monte Carlo—JS)
 The March Hare (MICKIE AINSWORTH, *accordion*)
 Sing-Song (Loch Lomond; I belong to Glasgow; My bonnie lies over the ocean)
 Off she goes in the north (Mrs Seller's favourite); Heather Hills;
 Mrs Blair's Jig—JS)
 The Palais Glide (MICKIE AINSWORTH and JIMMY BLUE, *accordions*)
 Here's to the Gordons (DORIS GILFEATHER—JS)
 Barn Dance, Maggie and Jock (JS)
 Reel, Archie Menzies (SYDNEY CHALMERS, *violin*)
 Sing-Song (Roamin' in the gloamin'; Stop your tickling Jock;
 Just a wee deoch and doris; I love a lassie)
 JS—JIMMY SHAND and his Band **PMD1043** (10" Long Playing)
SCOTTISH COUNTRY DANCES (No. 2) JIMMY SHAND and his Band
 Mason's Apron; Lamb Skinnit; Todden Hame; Ca' the yowes to the knowes
GEPS549 (7" Extended Play)

PARLOPHONE Records

The Parlophone Company Limited, Record Division, 8-11 Great Castle Street, London, W.1.

Here's the tape recorder with *everything—*
except a very high price!

Don't decide on a tape recorder
till you've seen

PHILIPS RECORDERGRAM

Model AG 8108
Made in Holland

only
62 gns.
 Complete with
 sensitive
 microphone

Major

Before you choose your tape recorder be
 certain to hear the Philips Recordergram
 Major. Why? Because it costs only 62 gns. —
 yet just look at all its advantages:

- Choice of two tape speeds; the slower speed allows three hours' performance to be recorded on one tape.
- Extremely high quality of reproduction at either speed.
- Accurate programme indicator.
- Easy mixing of speech and music
- "Magic Eye" control indicates correct recording level.
- Good modern design with simple push-button controls.
- Remarkably light in weight and easily portable.
- The price includes a highly sensitive microphone.
- Optional extras include a useful stop-start switch to facilitate editing.



PHILIPS ELECTRICAL LTD

Musical Equipment Department
 Century House • Shaftesbury Avenue London WC2
 (PR420 REV.)

Wrinkles can't be removed...

MASTER SOUND
WISDOM

don't make them!

Recording tapes which have an abrasive action produce wrinkles on your head, thus reducing the quality of the recording.

Mastertape has a high polish which remains so. Make sure that your recordings are good and stay so.

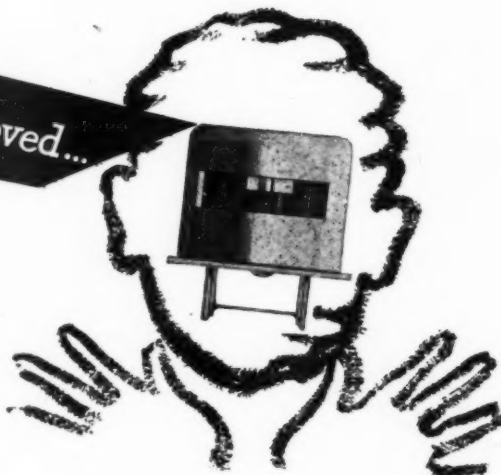
Mastertape can be used on any tape recorder.



Mastertape

If your dealer has no stock, write direct to

M.S.S. Recording Co. Ltd., Colnbrook, Bucks. Tel. Colnbrook 430



Very High Fidelity from T.R!

T.R. cater for hi-fi enthusiasts of every degree. Leading quality equipment can be seen and heard; we carry large stocks of valves and components. Whatever your needs, you will find just that little extra personal service at T.R. to inspire confidence and assure satisfaction. If you cannot call, may we send you our 56-page catalogue by return, 1/3 post free.

AMPLIFIERS

Leak T.L.10	£17 17 0
Leak Point One pre-amp.	£10 10 0
Quad M.K.11 amp.	£19 10 0
Quad Control Unit	£22 10 0
Armstrong A.10 with pre-amp.	£29 10 0
R.C.A. with pre-amp. Control Unit	£48 0 0
Osram 912 (T.R. built to spec.)	£29 19 0
T.R. Williamson (built to spec.)	£29 15 0
T.R. "P.A.1" Economy pre-amp.	£8 18 6
Rogers Junior with Control Unit	£26 0 0
Unitelex UL3	£11 0 6
F.M. TUNERS	
Jason Switch-Tuned Unit	£19 16 2
Rogers	£24 17 0
T.S.L. "Express"	£17 10 0
Leak	£35 10 0
Armstrong	£22 1 0

TAPE EQUIPMENT

Simon S.P.2 Recorder	£78 15 0
Ferrograph, Model 66N	£88 4 0
Ferrograph, Model 66H	£90 6 0
Ferrograph, Model 2A/N	£79 16 0
Ferrograph, Model 2A/NH	£89 6 0
Vortexion with Wearite 2A Deck	£84 0 0
Vortexion with Wearite 2B Deck	£99 0 0
Wearite Deck 2AN	£35 0 0
Collaro Deck	£20 0 0
Truvox TR7U Mark III...	£24 3 0
Lustraphone "Lustrette"	
Microphone	£3 7 6
Film Industries Ribbon Microphone	£8 15 0
Reslo Ribbon Microphone	£8 15 0
E.M.I. Tape 1,800 feet	£2 10 0
Tapes, Reels, Accessories, Parts	

- PROMPT SERVICE
- GOODS SENT TO ALL PARTS
- T.R. 56-PAGE CATALOGUE—1/3 Post Paid
- C.W.O. or C.O.D. Carriage extra at cost

Tele-Radio (1943) LTD.

189 EDGWARE ROAD, LONDON, W.2

A few minutes from Marble Arch

Our only address

Open all day Saturday (1.0 p.m. Thursday)

The T.R. "Masterlink"



In enclosed case with separate power pack

27 GNS

TRADE ENQUIRIES
INVITED

The T.R. Master-Link is an exclusive high-quality tape pre-amp made by Tele-Radio (1943) Ltd. for use between any tape-deck and existing amplifier system. It includes:

- Frequency response $\pm 1\text{db}$ from 20 to 20,000 cycles.
- Time matching and speed equalisation at 3 $\frac{1}{2}$, 7 $\frac{1}{2}$ and 15 i.p.s.
- Metering of signal and bias voltage.
- D.C. Solenoid supply suitable.
- Separate power-pack.

LOUDSPEAKERS

WHARFEDALE	
Super 3	£6 19 11
10" Bronze CSB	£5 11 3
W12/CS	£10 5 0
W15/CS	£17 10 0
3-speaker corner cabinet	£73 10 0
3-speaker Sand-filled Baffle	£39 10 0
GOODMANS Axiometre	£5 18 4
GOODMANS Axiom 150 Mk. II	£10 15 9
T.S.L. Tweeter	£1 19 4
G.E.C. Metal Cone Unit	£9 5 0
G.E.C. Pressure Unit	£3 19 6
TANNOY Canterbury DC	£57 15 0

MOTORS, PICKUPS

Collaro Transcription Motor	£14 18 0
Ditto, with Arm and P.X.	
Pickup	£19 10 0
Garrard Transcription Motor	£26 8 3
Goldring '00 Cartridge	£3 9 9
Goldring Transcription Arm	£11 13 9
B.J. "Super 90" Arm	£16 3 9
B.J. Standard Arm	£3 2 11
Garrard Transcription Arm	£5 4 3
Collaro PX Arm and Head...	£5 7 4
Acos H.G.P. 39.1 with 2 heads	£5 16 5

Telephone
PADDDING
4455-6

*Full many a gem of purest ray serene
The dark unfathom'd caves of Ocean bear :
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.*

THOMAS GRAY, "ELEGY"

These wonderful lines which made Thomas Gray immortal seem to me to be strangely appropriate to the matter about which I want to write. When I telephoned the Managing Director of the Decca Record Company to convey to him my enthusiasm for these magnificent recordings of Mozart I did so because I could not resist the strong desire to offer all concerned my congratulations.

You may say : " What has Thomas Gray to do with Mozart ? ", or, conversely, you may ask : " What has Mozart to do with Thomas Gray ? And why, Mr. Smith, do you think it appropriate to quote these famous lines in connection with gramophone records ready available for all to purchase and enjoy ? " I will tell you : so moved was I by the faithful recording and

reproduction of these gems of Mozart that I wanted you all to know about them, and then the words of Thomas Gray sprang to my mind. That they are gems of purest ray serene is not in question, but, thank God, they are not hidden in the Ocean's dark unfathom'd caves ; nor were they born to blush unseen and waste their sweetness on the desert air. For the music we thank Mozart, the immortal ; and for the absolute realism of the recording and performance we thank Decca. Buy these two records now, music-lovers. You just cannot afford to be without them.

FRED SMITH

RIMINGTON VAN WYCK 42 CRANBOURN STREET WC2

* DECCA LXT 5112. Mozart. Divertimento. No. 15 in B Flat Major. K287. Members of the Vienna Octet. £1. 19. 7½.
DECCA LXT 5177. Mozart. Divertimento. No. 11 in D Major. K251. Schubert. Five Minuets. Five German Dances. Karl Munchinger conducting the Stuttgart Chamber Orchestra. £1. 19. 7½.



THE KEY TO ANOTHER LANGUAGE

Essential for holidays abroad—business—Leisure
EASY! INEXPENSIVE! CONTINENTAL!

Listen—Imitate ! There is a childlike simplicity about learning languages the ASSiMiL way—the natural way ! As the child learns its Mother tongue—simply and efficiently—so, by means of ASSiMiL Records and Books, you can just as easily master French, German, Italian, Spanish, and Russian. ASSiMiL, plus adult comprehension, is the key to learning any of these languages in a few months by daily 15 minute periods of repetition. Try it and you will become yet another enthusiast.

**COURSES IN
FRENCH ; GERMAN ;
ITALIAN ; SPANISH ;
RUSSIAN.**

Comprising :
Preliminary courses each of 8 double-sided 78 r.p.m. 10" records and textbook, and Advanced continuation courses each of 12 records. Complete and advanced Courses may be purchased on easy terms.

Courses are also available for those whose native tongue is not English.

DETAILS FROM:—

ASSiMiL (ENGLAND) Dept. 314, 10 Pembridge Square, London, W.2

Phone: BAYswater 5131/2

I AM INTERESTED IN

Language.....

☐ Records ☐ Books

NAME

(Block Capitals Please)

ADDRESS

JAN:

The entire world of music
deplores the tragic loss of

GUIDO CANTELLI



Photo: Douglas Glass

"HIS MASTER'S VOICE"

has been privileged to issue many fine recordings under his baton



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH
THE QUEEN MOTHER
SUPPLIERS OF GRAMOPHONES
AND TELEVISION RECORDERS
THE GRAMOPHONE COMPANY LIMITED



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
SUPPLIERS OF GRAMOPHONES
RECORDERS, RADIO, TELEVISION &
BROADCASTING EQUIPMENT
THE GRAMOPHONE COMPANY LIMITED

THE GRAMOPHONE

JANUARY, 1957 - VOL. XXXIV - No. 404

Incorporating VOX . THE RADIO CRITIC . BROADCAST REVIEW

Edited by SIR COMPTON MACKENZIE . CHRISTOPHER STONE London Editor CECIL POLLARD

Music Editor ALEC ROBERTSON

Editorial Office The Glade, Green Lane, Stanmore, Middlesex

Subscription Office 49 Ebrington Road, Kenton, Harrow, Middlesex Telephone: WORDSWORTH 2010

Trade Office 11 Greak Street, London, W.1 Telephone: GERRARD 0850

QUARTERLY REVIEW

THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

It is good news that H.M.V.'s *Fifty Years of Great Operatic Singing* has proved such a success with the public. For years E.M.I. have acted on the theory that only a few specialists are interested in the great singers of yesterday; and they have maintained this attitude in the face of considerable evidence to the contrary from France and the United States. But in the past few months we have had first the admirable Supervia *Carmen* record, then some miscellaneous Carusos and McCormacks, and now the *Fifty Years*. All these have been received with enthusiasm; and, as I write, I learn that England is to be offered also the elaborate three-disc *Art of Caruso* lately issued in America—and reviewed in this issue by Philip Hope-Wallace.

That we should receive all our anthologies ready-made from American sources, instead of making our own, is rather curious. (It will be remembered that the 78 Archive Series was also of transatlantic origin.) Personally, I don't much care who chooses an anthology, provided the choice is good. As is well known, the *Fifty Years* anthology was chosen by Mr. Irving Kolodin, author of the standard history of the Metropolitan Opera and editor of the very influential "Recordings" section of the *Saturday Review of Literature*. His credentials are thus unexceptionable; and so, to be sure, are many of his 68 selections. There are even (at any rate to English ears) some pleasantly unexpected discoveries, such as Eleanor Steber's lovely "Summertime" from *Porgy and Bess*. But there are also omissions and inclusions so strange as to seem wilful. It is the fashion, when reviewing anthologies, to shrug one's shoulders and murmur something about the impossibility of satisfying everybody; and it is true that wide allowances must always be made for the peculiarities of personal taste. Still, after making all possible allowances, I remain bewildered by a good many of Mr. Kolodin's choices and rejections.

I am not complaining that he shows an American bias; far from it. The total

omission of Schumann-Heink, one of the century's supreme singers and a legendary figure in the United States, must have astonished Americans far more than it astonished us. Many other singers who achieved immense popularity in America are also excluded: among them Eames, Gadske, Bori De Luca, Lotte Lehmann, Schumann, Schorr. Lack of space? Well, several singers occur more than once; and one, Marcella Sembrich, is represented no less than four times in the first record—and not invariably at her best. Sembrich was a very great artist; but surely that is a little disproportionate? In the notes published with the American album, Mr. Kolodin offers an explanation for some of his omissions; and, since these notes are not available here, readers may be interested to hear what he has to say. He begins by pointing out that (very sensibly) he has avoided the best-known examples of such popular singers as Caruso and Chaliapin. Of Eames and Gadske he says that "no truly representative recording seemed within reach . . . The latter, a great Wagnerian interpreter, did not have the advantage of means suitable for the necessary orchestral sound; the former, a versatile artist, did not like the recording process nor respond to it kindly". In this defence there is certainly an element of truth; all the same, notable Gadske records exist of Verdi arias and duets, and some exceedingly fine things (for instance, the orchestral *Roméo Valse*) are to be found in the Eames list.

Mr. Kolodin continues:

In addition to Eames and Gadske, a few famous names are absent because no acceptable reproduction of the voice could be found in condition usable for this collection (in respect to mechanical qualities); while a few of decided technical skill were rejected because they lacked the power of dramatic projection inherent in a durable version of what they were performing. Which artists are which, however, is a secret that must remain in my keeping.

A secret, huh? Well, there can't be much secret about Ernestine Schumann-Heink.

The man who thinks she "lacked the power of dramatic projection", either on records or in life, has probably not yet been born; if he has, I trust he is not a music critic. So we are forced to conclude that of her many thrilling operatic records not one is in a fit state for use: nothing from *Le Prophète*, neither of her two recordings of the Brindisi from *Lucrezia Borgia*, nor yet the arias from *Rienzi* or *Clemenza di Tito* or *Samson* or *Sapho*; not even that electric (and electrifying) Waltraute narrative from *Götterdämmerung* which seemed in perfect condition when it was repressed the other day in one of Mr. Addison Foster's editions. Sad, indeed—if true.

The omission of Lotte Lehmann becomes more comprehensible when we recall that her *Rosenkavalier* and *Walküre* Act I albums have in America been transferred to LP, and that most of her other operatic records are Parlophones, and thus outside the scope of the present collection. But it is time I mentioned the best items in this unquestionably fascinating anthology. In Volume I the Plançon *Don Carlo* was an ideal choice—especially for us poor Limeys who have never had it on our lists before; and the Renaud *Hérodiade* is very welcome. Evidently Mr. Kolodin has a taste for the French style, and he shows it again in Volume II by choosing Clément's Dream Song from *Manon*, which in spite of its piano accompaniment (so strange for a 1911 recording) has never been equalled in distinction of manner and in the melting beauty of its fine-spun cantilena. I wish this French bias—if such it is—had not led to the inclusion of two specimens of McCormack in that language, in which he was never at his best: the *Carmen* duet has a certain charm, but the Méhul aria, though gracefully sung, remains rather a bore; to think what lovely Italian arias by McCormack we might have had in place of these! Destinn is represented by one of her best records, the "O patria mia" from *Aida*; and there are some excellent selections of a more unusual kind, such as Caruso's *Macbeth* aria, Martinelli's heroic *William Tell*, Slezak's "Magische Töne" from *The Queen of Sheba*, and Nina Koshetz in Yaroslavna's arioso from *Prince Igor*. Volume III contains two extended scenes which come out particularly well: Chaliapine and Olive Kline in the finale of *Don Quichotte*, and the famous conclusion of

Forza sung by Ponselle, Martinelli and Pinza during what I now enviously think of as the "Era of the Cook Sisters". Volume IV brings us the two outstanding Wagnerian sopranos of recent times, neither of them in Wagner, but both at the very top of their form: Leider in Donna Anna's Vengeance Aria and Flagstad in "Ozean! du Ungeheuer!". Both sound wonderful; in fact, the Flagstad sounds better to my ears in its new shape than in its original 78 form.

Here I must interpose a few words about the technical qualities of these five records. (By the way, Patti's *Batti batti* has been pitched, not in E flat as I was informed and believe to be correct, but in E, which still sounds wrong.) The general technical level is high; and the last three discs, which consist mainly or wholly of electrical recordings, are outstandingly good. The surface noise has been much reduced without loss of brilliance; and several records which were always difficult to play, or have become so with the passage of time (not through wear, but through the appearance of minute "oxidisation" prickles on the formerly smooth shellac), emerge with a delightfully clean and musical quality. "Tonal enhancement" (that alarming phrase), the use of an "echo chamber", and other kinds of "electronic doctoring" of the original matrices seem, on the whole, mercifully absent. However, I am bound to admit that a good many of the acoustic recordings, especially the earliest, have gained their new smoothness at the expense of some of their original brilliance, colour and individuality. In the process of transfer to LP they have no doubt been subjected to a heavy cut of higher frequencies so as to reduce surface noise. Engineers always overestimate the extent to which this can be done without loss of those overtones which give immediacy and life to the voice; their graphs "prove" that nothing could in those days be recorded above some very low frequency-ceiling, and, since they are probably not musicians and almost certainly not regular listeners to acoustic recordings, their ears do not tell them when their graphs are wrong. A striking instance can be found in the Sembrich/Scotti duet from *Don Pasquale*. Just before the reprise of the allegro tunc, "Vado, corro", the two singers hold a C in double octaves: that is to say, Scotti sings middle C and Sembrich the C two octaves higher; and the result is a delightful and most unusual sound, simply because both voices are dead in tune and steady as a rock. The attentive listener realises, with a shock of pleasure, that he has never before heard anything quite like this pure and radiant sound from two strong voices; in contemporary operatic performances, octave singing is almost always a penance to the ear, owing to the varying degree and speed of vibrato in the two voices. Just because Sembrich and Scotti were so steady and so precisely in tune with each other, the record never showed signs of wear at this point (as it might have been expected to do), but always sounded superb on any reasonably good gramophone. Well, on the new CSLP500, the double octave no longer has its old thrill

and purity; it has become dead and a little fuzzy. And a similar blurring occurs in many other items on the first record; for instance, in the Melba/Caruso duet and still more in the Melba Mad Scene from *Hamlet*.

This brings us back—with a bump—to the question of selection. What can have induced Mr. Kolodin to choose that dreadful 1910 Mad Scene, which is probably the very worst of Melba's records, as I think my friend Mr. Malcolm Hurtle would agree, who heard Melba often, and knows more about, and possesses more of, her records than anyone else in the world? The 1904 London Mad Scene is among the best things she ever did; but by 1910 she was too old for such skylarking. If the early London issues were thought too antique for reissue, why not one of the 1910 solos from *Otello*? It is hard to escape the conclusion that Mr. Kolodin is simply indifferent to Melba, since in his notes he remarks (in defiance of the almost universal verdict of her contemporaries) that "hers was not a voice of thrilling beauty"; to make things worse, he prints a portrait supposedly of her which is in fact of Sembrich. (On the opposite page there is a portrait labelled "Sembrich", which may conceivably be Sembrich, but is more probably Etelka Gerster.) Later on, we are given another *Hamlet* Mad Scene, the electric one by Galli-Curci, and this is better, but again a very curious choice to make from all the lovely Galli-Curci records that exist: for instance, the exquisite Bell Song from *Lakmé*, which might well have been used instead of the slapdash and inartistic effort by Lily Pons. But "a truce to complaining", as somebody says in some aria or other. Volume III and, still more, Volume IV provide great pleasure; and Volume V—though here we enter a period of more dubious vocal standards—has the interest, for us, of containing almost nothing that has previously been available in this country: apart from Eleanor Steber's "Summertime", I welcome Dorothy Maynor's exciting "Depuis le jour", Leonard Warren's sonorous "Scintille, diamant", Maggie Teyte's characteristic Grétry aria and Jarmila Novotná's Lullaby from Smetana's *The Kiss*.

The English issue of these records is accompanied by a booklet containing informative notes on the singers and an introductory essay by Harold Rosenthal. Mr. Rosenthal calls his essay "The Golden Age of Singing", and touches lightly on the eternal question, whether there has truly been a decline in singing, whether there ever was a "Golden Age" and if so when, or whether the whole notion of vocal decline is a mere illusion common to every generation in turn. Without positively committing himself, he seems rather to incline to the latter view, and supports his case by a misleading quotation from Chorley's essay on Pasta. If anyone can get hold of this essay, which occurs in *Thirty Years' Musical Recollections*, he should do so, for it is a wonderful piece of criticism, which leaves the reader in no doubt either of Chorley's deep understanding and love of the vocal art or of his exalted opinion of

Pasta. Mr. Rosenthal quotes him as saying that "Her voice was limited, husky and weak, without charm, without flexibility, a mediocre mezzo-soprano" (contrasting this verdict with the praise of another critic); but he omits Chorley's all-important adverb "originally". Her voice had "originally" all these defects, Chorley tells us; but the whole point of his essay is that, by dint of "severe and incessant vocal study" and by the spell of her great artistic powers, she transformed her faults into virtues. Chorley begins with this sentence: "As an artist who could turn natural deficiencies into rare beauties, who could make us forgive others which cannot be thus transformed by the presence and power of genius, truth, and thought in one, who has printed deeper impressions on the memories of those that heard her than any other female singer, Madame Pasta must be placed first in the first rank of all who have appeared in England during the last thirty years"; and he ends with a picture of the young Pauline Viardot sitting among the audience at Pasta's very last, ill-advised appearance at a charity performance in scenes from Donizetti's *Anna Bolena*, when her voice was "in a state of utter ruin", although she was then only 52. After much that was merely painful, Chorley recounts, she rallied a little in the Mad Scene:

... the old irresistible charm broke out; nay, even in the final song, with its roulades, and its scales of shakes ascending by a semitone, the consummate vocalist and tragedian... was indicated: at least to the apprehension of a younger artist. "You are right!" was Madame Viardot's quick and heartfelt response (her eyes full of tears) to a friend beside her; "You are right! It is like the *Cenacolo* of da Vinci at Milan—a wreck of a picture, but the picture is the greatest picture in the world!

So much for Pasta and Chorley. The interesting question remains: how far do vocal standards fluctuate from generation to generation, and are they especially low to-day? Such questions are complicated by the fact that different periods attach importance to different qualities in the singer. The eighteenth century demanded the utmost smoothness, flexibility and perfection of detail, not caring greatly for mere volume or brilliance; and there were frequent complaints that first Rossini, and then Verdi and Wagner, were ruining the delicacy of vocal art by their inordinate demands. This view was not stupid: one can see that dramatic force and variety were gained at the expense of lyric purity and exquisite timbre. Just so, at the present time, it is true that we have a surprising number of singers who have acquired the ability to follow, more or less accurately, a vocal line bristling with chromaticisms, angularities and rhythmical quirks which would have dismayed most of their predecessors. But there is a difference. The ability to sing your way through a thorn hedge of obstacles is an intellectual accomplishment not to be despised; it is not primarily a vocal accomplishment. The singer for whom Schönberg and Stravinsky hold no terrors is often lost when faced by a simple cantilena by Mozart,

which
emission
through
true to
necessar
We ar
enabled,
gramo
past and
than me
to think
ducted v
of recor
more tha
ing up fo
it is a qu
fact, and
have di
supreme
Half-a-d
any ope
in his li
smoothn
such pre
also, of
for the t
technica
in the
splendid
almost li
techniqu
of such
compare
the Ver
de Sab
Toscani
with tha
forced to
similar
the vari
period o
if the g
well fee
myself
Cantelli
he ever
replied
*Rigolett
it becau
anywher
then is s
of the l
springs
choice.
is not th
a part.)
Curci,
before t
and T
Farrar
goodnes
mean to
were fau
would h
But whe
current
the Met
and M
their m
a case f
grand t
It see
branche
compos
so fort
periods*

which mercilessly reveals his unsteady emission of tone and lack of equalisation throughout the compass; and I think it is true to say that such a singer lacks the necessary physical foundation for his art.

We are in fact the first generation who are enabled, because of the existence of the gramophone, to make a comparison between past and present based on something more than memory and hearsay; and I confess to thinking that such a comparison, if conducted with intelligence and a good library of records, is absolutely devastating. It is more than a question of sentimentality sticking up for the singers we heard in our youth; it is a question of quite hard and measurable fact, and the singers we most admire may have died before we were born. The supreme instance is that of Plançon. Half-a-dozen of his records must convince any open-minded listener that he has never in his life heard a bass with such velvety smoothness, such evenness of tonal emission, such precision and such flexibility. (He was also, of course, a supreme artist; but just for the moment I am speaking only of his technical skill.) The finest bass I ever heard in the flesh was Pinza; and he was a splendid singer even if Plançon could—almost literally—have made rings round his technique. Who is the modern equivalent of such basses? Siepi, I suppose. Well, compare Siepi's singing of the bass part in the Verdi *Requiem*—either in the Columbia de Sabata set, or in the magnificent H.M.V. Toscanini which has just been released—with that of Pinza in the 78 set, and you are forced to recognise a sharp decline. And a similar downward slope is perceptible in the various other types of voice over the period covered by the gramophone. Even if the gramophone did not exist we might well feel suspicious. Some years ago I found myself sitting beside the lamented Guido Cantelli at dinner, and asked him whether he ever thought of conducting opera. He replied that he had been asked to conduct *Rigoletto* at La Scala, but felt hesitant about it because it was simply impossible to find, anywhere, a good Gilda. What was true then is still true now. There is no exponent of the lighter Italian coloratura roles who springs instantly to mind as the obvious choice. (True, Callas sings Gilda, but hers is not the proper timbre or weight for such a part.) Between the wars there were Galli-Curci, Toti dal Monte and Pagliughi; before the First War there were Hempel and Tetrassini, Melba and Sembrich, Farrar and Barrientos and Selma Kurz and goodness knows how many more. I don't mean to imply that each and all of these were faultless Gildas; their several admirers would hotly debate their respective merits. But whose merits are now in debate? The current choice, both at Covent Garden and the Metropolitan, is between Hilde Gueden and Mattiwilda Dobbs; and I doubt if their most ardent admirers would make out a case for either of them as belonging to the grand tradition in such music.

It seems likely that, in singing as in other branches of human activity, such as musical composition, poetry, scientific studies, and so forth, there are fallow periods and periods of intense activity and achievement.

If Mephistopheles were to appear at this moment, and offer me the chance of hearing the best operatic performances of any one decade I cared to name, I should choose the ten years from 1895 to 1905. In 1895 I should just have caught Patti's farewell appearances at Covent Garden (still in pretty good form, we gather); and in that same season I should have been able to hear among the sopranos alone—just imagine it!—Albani, Sembrich, Melba, Eames, Cavé, Zélie de Lussan and Gemma Bellincioni. During my decade I should catch the Tamagno/Maurel/Eames-or-Melba combination in *Otello*, and all those Wagner performances with both the De Reszkes, Van Rooy, Schumann-Heink, Bispham and a soprano who might be Ternina or Nordica or Fremstad or Lilli Lehmann. Towards the end of my decade, with Mephistopheles due back any minute, I should catch the youthful brilliance of Caruso and Destinn and Kurz. And all these names, dazzling as they may sound, are a mere selection from the dozens of great singers then to be heard in London and New York, Italy and Russia; for instance, I see I have left out Battistini and Plançon, both then in their prime. Can anyone thoroughly acquainted with the available evidence really contend that the decade I have mentioned did not deserve to be called a Golden Age of Singing?

But I am reminded by the appearance of a new Decca record that we have still with us a soprano who would have been recognised as a great singer in any period: namely, Kirsten Flagstad. After her *Götterdämmerung* set which I reviewed last October I hardly thought she could spring any fresh surprises on us; but she has. I can't say precisely when the new record called "Kirsten Flagstad sings Wagner" (LXT5249) was made; presumably some time during the last year. Both orchestra (the Vienna Philharmonic, playing with exquisite refinement under Hans Knappertsbusch) and voice are recorded with a most exceptional fidelity and bloom; indeed, I doubt if the warmth and the individual colour of Mme Flagstad's voice, especially in the middle register, have ever before

been so perfectly caught by the gramophone. As for her singing, it is nothing less than astounding. Richard Capell wrote of the "infallible consistency" of her control; and that is the virtue which, again and again as we listen to this record, makes us feel as though we haven't heard any singing worthy of the name for years. The tone is solid, rich, gloriously secure; it really seems as though she has shed five years or so during her Norwegian retirement. I agree with A.R. that she now shows a deeper insight into the Wesendonck songs than in her H.M.V. set with Gerald Moore; and I found myself physically excited by the radiance of her singing as Elsa and Sieglinde, and by the long-drawn-out and pure legato of the "Herzeleid" song from *Parsifal*. Even now, she is not a very subtle artist. She cannot thrill one, as Lotte Lehmann could, by her handling of a cadence or a modulation, such as the unexpected G sharp on the final syllable of Sieglinde's "Ein Fremder trat da herein", when the Walhalla theme enters softly in E major after a long stretch of E minor. But, if Mme Flagstad does not excel in detail, no one equals her in the nobility of tone and the unruffled grandeur of manner which she can maintain without apparent effort for pages of the most taxing music. How could one express the effect of her singing to someone who had never heard her? One might do worse than quote old Chorley again, when he writes of:

... that instinctive feeling for propriety which no lessons can teach—that due recognition of accent and phrase—that absence of flurry and exaggeration, such as make the discourse and behaviour of certain persons memorable in themselves, be the matter and occasion what they may—that intelligent composure without coldness, which at once impresses and reassures those who see and hear it.

That again was a description of Giuditta Pasta; but every word of it applies no less to Kirsten Flagstad at the age of sixty, long after the time of life at which the voice of Pasta was a mere wreck. So there are giants still; or, at any rate, a solitary Nordic giantess.

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

THE big news around musical New York these days is Maria Callas. She made her début at the opening night of the Metropolitan Opera as Norma in the Bellini opera, and followed it with a Tosca several weeks thereafter. Callas has split the opera buffs right down the middle. She is either passionately admired or passionately disliked, and there seems to be no half way. She came riding into New York on the crest of the biggest publicity buildup since the days of Jeritza, or maybe Patti, but vocally she did not live up to her reputation. In all truth she is far from being a secure vocalist. She has about three voices, a shrill upper register, and badly spread tones above the

staff in fortissimo. On the other hand she has a ravishing middle voice, has temperament and brains, and is easily the dominating figure on any stage she walks. To some, her merits are so overwhelming that a few vocal bobbles can be ignored. To others, who go to the opera to hear singing rather than to see acting, she has been a great disappointment.

New York was also excited by the first American visit of the Vienna Philharmonic, conducted in its Carnegie Hall concert by Carl Schuricht. This time the opinions were unanimously favourable.

In the record world considerable attention has been fastened on a gargantuan set

released by Victor. It has thirteen discs and contains the thirty-two Beethoven sonatas played by Schnabel. Victor has brought it out as a luxury item, packaging the records with Schnabel's two-volume edition of the sonatas. The price is \$80. Most of Schnabel's performances of the Beethoven piano sonatas were never available here except on import of the old Society sets. A new generation has risen since then—a generation to whom Schnabel's philosophy and maturity of conception may well come as a revelation. We have always had great pianists who could do honour to Beethoven, but has anybody combined Schnabel's intensity and nobility? We can gladly forget about a few sloppy passages (Schnabel, after all, was not a great technician) when confronted with such a body of accomplishment.

Opera lovers have been made happy by the first complete *Louise* ever brought to discs. The Charpentier work has been issued on three Epic records, with Berthe Monmart in the title role, André Laroze as Julien, Solange Michel as the Mother and Louis Musy as the Father. Jean Fournet conducts the orchestra and chorus of the Opéra-Comique. A few minor, opéra-house cuts are present; none of them matters much. The performance is typical Opéra-Comique, with the ladies singing accurately and without much colour, the men singing with pronounced nasality. But the voices are not bad, the interpretations are those of experienced artists, the conductor knows his business, and the music remains as nostalgic as ever. Another Epic set, this one containing two discs, is devoted to Mussorgsky's *Fair at Sorochintzy*, done by the Slovenian National Opera in a completed version by Paul Lamm. This seldom-heard work is a powerful, impressive piece of writing, and it receives what sounds like a first-class performance.

The most exciting operatic set of the month, and perhaps of the entire year, is *Falstaff* by Verdi, on three Angel discs, with Tito Gobbi in the title role. Other singers are Panerai, Alva, Schwarzkopf, Moffo, Merriman and Barbieri. Herbert von Karajan leads the Philharmonia Orchestra and Chorus. It is a brilliant achievement in every respect—cast, sonics, orchestra, conductor. The Toscanini interpretation is always going to have historical interest, but Toscanini's singers come nowhere near matching the present Angel crew in style and vocal opulence. And despite the fact that the orchestra bulks larger than in any Verdi opera, *Falstaff* remains primarily a singing opera. Only one other operatic disc remains to be mentioned: excerpts from Nicolai's *Merry Wives*, beautifully sung by Stader, Borg, Ludwig and others (Decca).

Most of the other releases are orchestral. Columbia has made a big splash with a series of discs devoted to the art of Leonard Bernstein in its many manifestations—Bernstein as composer (the *Serenade* for Violin, Strings and Percussion, with Isaac Stern as soloist), as pianist-conductor (Mozart's *Concertos in G and B flat, K.450*), as conductor-composer (in a disc

containing his own *Fancy Free*, Copland's *El Salon Mexico* and Milhaud's *Creation du Monde*), as lecturer (in "What is Jazz?") and as lecturer-musicologist (a discussion of Beethoven's discarded sketches for the first movement of the Fifth Symphony). He is talented in all of these phases, entirely convincing in none.

Mercury has four orchestral discs. One of them, containing Vaughan Williams' new Eighth Symphony, has already been released in England as a 10-inch record. Here it is 12-inch, backed by Barbirolli-Hallé performances of Butterworth's *Shropshire Lad* and *The Garden of Fand* by Bax. Dorati and the Minneapolis Symphony have a coupling of Strauss' *Till Eulenspiegel* and the *Rosenkavalier* Suite, the latter a new synthesis by Dorati. The conducting is clear and rather heartless. Paray and the Detroit Symphony give a performance of the Chausson *B flat* Symphony that has polish and refinement; and Howard Hanson and the Eastman-Rochester Symphony devote themselves to modern works: the *Black Maskers* Suite by Sessions, the *Prelude and Quadruple Fugue* by Hovhannes and *The Masks* by Ronald Lo Presti.

In Epic's large current list are Szell and the Cleveland Orchestra in Mozart's *G minor* and *Jupiter* Symphonies—intense, large-scale conceptions, smoothly recorded. Van Beinum and the Concertgebouw do Stravinsky's *Firebird* and Kodály's *Háry János*, the latter a triumph of engineering and conducting. In no other version will the cimbalon sound as clear (and quite a few versions omit that instrument). On still another Epic disc, Berl Senofsky, winner of the 1955 Belgian Concours, plays the Brahms Violin Concerto with the Vienna Symphony under Moralt. It is a very good performance, but when measured against some of the magnificent ones on LP it falls a little short.

Victor's orchestral disc is of the Schumann Third Symphony, by Toscanini and the N.B.C. Symphony, taken from a 1949 broadcast. The performance is superb, but the sound is positively medieval. Angel has embarked on a recording of the four Schumann symphonies with Kletzki and the Israel Philharmonic. Nos. 1 and 4 are on one disc, No. 2 on another. No. 3 has not yet been released. These are a little disappointing. At best the conducting is steady and fairly unimaginative. At worst it is mannered and stop-and-start. More Kletzki than Schumann comes through. The recorded sound is gorgeous. For pure violin playing an Angel disc containing the Tchaikovsky *D major* Concerto and the Saint-Saëns *Introduction and Rondo Capriccioso* is recommended. Galliera conducts the Philharmonia, and the soloist is young Michael Rabin, whose work here is little short of sensational. Far less satisfactory is the Angel disc of Rachmaninov's Second Piano Concerto played by Eugene Malinin.

The Decca disc of Bruckner's Ninth (with Jochum and the Bavarian Radio) has previously been released in England, where it was coupled with the *Te Deum*. In its

American release the *Te Deum* has been dropped in favour of Beethoven's *Clara Fantasy*, played by Andor Foldes and the Berlin Philharmonic under Lehmann in an exceptionally fluent manner. And Decca's bright young conductor, Ferenc Fricsay, has a Bartók disc containing the *Dance Suite* and the *Music for Strings, Percussion and Celesta*.

Russia's two best-known instrumentalists are brought together on a Westminster disc. Emil Gilels is heard in the Prokofiev Third Piano Concerto, David Oistrakh in the first Prokofiev Violin Concerto. Stunning performances, especially from Gilels, who has an element of daring that Oistrakh lacks. Boulton and the Philharmonic Promenade Orchestra contribute a pleasant disc of Von Suppé overtures, and the same orchestra and conductor, again for Westminster, are heard in Respighi's *Feste Romane* and *Rossiniana*. Respighi's music is getting harder and harder to stomach.

Among piano discs, four can be cited: a Chopin recital by Philippe Entremont (Epic), Schubert's *C minor Sonata* and *Moments musicaux* in strong performances by Leonard Shure (Epic), Schubert's *Wanderer Fantasy* and Prokofiev's Second and Third Piano Sonatas, all played on a single Victor disc by Gary Graffman in an assured, Horowitz-like manner; and an elegantly stylish Debussy disc played by Rudolf Firkusny (Capitol). Most of the month's chamber music comes from Decca. Among the Decca releases are a coupling of Brahms' Third Violin Sonata and Schumann's First, with Goldberg and Balsam; Mozart's Trios Nos. 2 and 4 with Goldberg, Joanna and Nikolai Graudan; Weber's Grand Duo, Schumann's *Fantasiestücke* and Debussy's First Rhapsody, with Reginald Kell and Joel Rosen; and Janáček's striking Quartet No. 2, played by the Janáček Quartet along with Mozart's Quartet in G (K.387).

Lovers of golden-age singing were delighted with three recent Famous Records of the Past releases. Too many singers are present for a listing here, but among some of the thrilling vocalists are Ruffo, Hempel (with a transcendent *Queen of the Night Aria*, interpolated notes and all), Butt, Ponselle, Didur, Campanari, Zenatello, Schorr and Bispham. The engineering is better than in the previous FRP series. Old-timers also responded to a Camden disc containing a few Giuseppe de Luca repressings. One other vocalist, a very contemporary one, should be mentioned. He is Russell Oberlin, the American counter-tenor, heard in a disc of troubadour and trouvère songs, backed by viol accompaniment. This example of his cultivated and intimate art is the product of a new recording company, Experiences Anonymes. And, finally, perhaps the most unusual disc of last year—Jim Fasset's *Symphony of the Birds*, on the Ficker label. Fasset had bird calls taped, reduced the tape speed, combined the sounds of our feathered friends and from them created a strange and wondrous three-movement symphony. Chaucer did not do as much in his *Parliament of Fowles*.

'Closed
good se
to the d
It was
tion by
Scala m
world o
they sa
But t
a year

NORM
CAVA
TOSC
RIGOL

COLUM



NO LIRE FOR LA SCALA

'Closed for the death of artistic feeling, municipal decorum, and good sense.' In December, 1897, this notice, black edged, was fixed to the doors of the world's most famous opera house.

It was lack of money that silenced La Scala; lack of appreciation by the municipal council of Milan of all that the Teatro alla Scala meant in the country of 'bel canto' and, indeed, in the whole world of music. "We cannot afford to subsidise such a luxury," they said—and they blindly withdrew their support.

But the voice of La Scala could not be silenced for long. About a year later a private 'arts council' was formed, and it was into

the hands of Arturo Toscanini they placed the baton—and virtually the fate of the theatre.

Financial deficits and administrative difficulties there have been since those days when Caruso and Chaliapine sang, but only the wounds of war have closed La Scala's doors. Today, with its permanent orchestra and chorus, its wide repertory, its conductors and principals of world renown, La Scala goes forward to even greater glory.

It is given to few of us to go to La Scala, but through the magic of Columbia Long Playing records, we can listen in our own homes to the operas we love—performed just as they are performed today in La Scala by the entire La Scala Company.

Columbia is proud indeed of having the exclusive right of making recordings in La Scala, of being able to offer you thrilling performances such as these:

NORMA—Bellini, with MARIA MENEGHINI CALLAS, EBE STIGNANI, NICOLA ROSSI-LEMONI, conducted by TULLIO SERAFIN 33CX1179-81

CAVALLERIA RUSTICANA—Mascagni, with MARIA MENEGHINI CALLAS, GIUSEPPE DI STEFANO, conducted by TULLIO SERAFIN 33CX81182 (single-sided) 33CX1183

TOSCA—Puccini, with MARIA MENEGHINI CALLAS, TITO GOBBI, GIUSEPPE DI STEFANO, conducted by VICTOR DE SABATA 33CX1094-5

RIGOLETTO—Verdi, with MARIA MENEGHINI CALLAS, TITO GOBBI, GIUSEPPE DI STEFANO, conducted by TULLIO SERAFIN 33CX81324 (single-sided) 33CX1325-6

ALL RECORDED IN CO-OPERATION WITH "E. A. TEATRO ALLA SCALA," MILAN

COLUMBIA

33 $\frac{1}{3}$ R.P.M. LONG PLAYING RECORDS





This is how E.M.G. SERVES the music lover

In the variety of its services E.M.G. is a veritable treasure chest to the music lover. The advertisements illustrated here are those which appeared in 'The Gramophone' during 1956. Separately, they are an example of the specialization of E.M.G.—together they illustrate most effectively the diversity of the E.M.G. service. During the months to come watch out for the E.M.G. advertisements—they will keep you well informed of new events of utmost importance to the music enthusiast. There is, however, no need to wait for the advertisements to appear before making a call at 6 Newman Street—where you will see every aspect of the E.M.G. service laid out before you.



**E. M. G. HANDMADE
GRAMOPHONES LTD.**
6 NEWMAN STREET, LONDON, W.1
Museum 997

GUIDO CANTELLI

April 27th, 1920—October 23rd, 1956

A Memoir by DAVID BICKNELL

THE first person to tell me of Guido Cantelli was the Italian soprano, Margherita Carosio, a very discerning judge of other artistes; she said that she had sung an opera performance (I believe Massenet's *Manon*) with him and he was inexperienced but very gifted. This must have been about 1948, shortly before Toscanini heard him and invited him to conduct the N.B.C. Orchestra in New York. As soon as this occurred, on behalf of "His Master's Voice", I offered him a contract which was arranged through an agent in America. His first recording took place in New York with the N.B.C. Orchestra and a few months later he recorded with the Santa Cecilia Orchestra in Rome.

For some reason which I have now forgotten, I was not present during the Rome recording and consequently my first meeting with Guido Cantelli took place in 1950 when the Scala Orchestra visited the Edinburgh Festival. I was not sure where he was staying in Edinburgh, but I knew that Victor de Sabata was at the North British Hotel, so I went there. I met de Sabata in the entrance hall and he said: "Yes, Guido is having dinner with Ghiringhelli (the Director of the Scala); I will introduce you". We went into the big dining room together and a very young slim man stood up to greet me. To my surprise he spoke quite good English and, although quiet, appeared very self-assured. After some general conversation, I left him to his dinner, but not before I had been impressed by his intelligence and air of authority.

The outstanding event of the Edinburgh visit was a stupendous performance of the Verdi Requiem under Victor de Sabata, but Cantelli also made his mark. At the end of his first concert I was waiting to greet him as he walked off the stage of the Usher Hall. The concert had been a great success and the programme exacting, nevertheless I was appalled to see how much he had been exhausted by it. At that time he was very thin and frail and he appeared to be on the point of collapse. I remember that I was left with no doubts of his great musicality, but seriously concerned whether he could sustain physically the career of an international conductor—one of the most exhausting professions in the world.

Before returning to Milan, the Scala Company visited London and I saw a good deal more of Cantelli and his charming young wife. We discussed future plans for recording: "I don't want to do anything *à peu près*," he said. I replied that I was delighted to hear it. Towards the end of our conversation he suggested that we should record the Tchaikovsky 5th Symphony with the Scala Orchestra in London before the orchestra left. This was very difficult to arrange and was only made possible by Dr. Ghiringhelli

agreeing to the departure of the orchestra one day after the rest of the company, which meant a considerable change in the travelling arrangements and extra expense for the Scala. Even so, it appeared very doubtful whether the symphony could be completed in one day and, if it was not finished, the recording would have been a total loss as it was doubtful whether the orchestra would visit London again in the foreseeable future and, for technical reasons, it could not be completed in Milan. "Don't worry," said Cantelli, "I can do it." I decided to risk it.

The recording was a triumphant success and later turned out to be one of the biggest selling long-playing records marketed by "His Master's Voice" in this country, but it was a very near thing so far as the recording was concerned and the noisy coda to the final movement was only completed during the last minutes of the second session. The two remarks quoted above are a good illustration of Cantelli's character. He was completely disinterested in the "approximate", everything he did was done to the best of his ability, whether it was learning English or studying a musical score. He did not spare himself or those working for him, but his efforts were not made for financial gain (he was not much interested in money), nor for personal glorification, but for the perfection of his art. At the same time, if he promised to do something, he did his best to accomplish it, but was prepared to make no concessions so far as his high musical standards were concerned. Where these standards were threatened, he displayed a will of iron.

Before he left London, I arranged that he should return and record with the Philharmonia Orchestra. Apart from a few sessions held in New York (which were supervised by Richard Mohr of R.C.A. Victor), I was present at every subsequent recording and we became close friends. It would be insincere to pretend that I enjoyed many of these sessions. Naturally, with a very highly strung temperament which had been made more so by the privations which he had undergone in a Nazi labour camp, he found many of the restrictions, inseparable from recording, insufferable and the smallest interruption infuriated him as it destroyed his concentration. At the last recording which he undertook in London he was driven nearly mad by the sound of hammering which entered the Kingsway Hall from a nearby building which was under construction and we were forced to suspend recording, leaving a great symphony without one movement. It was a fine evening and, as we walked together to the Savoy Hotel at the end of the recording, he said to me: "I can easily come back from the Scala during the winter, when the building will have been completed, to finish the symphony and do



Douglas Glass

anything else that you want." Now this movement will never be done.

The extraordinary nervous tension created during these recording sessions often blinded me temporarily to the extremely high standard which he was establishing. When the time came to listen to the finished result, I was usually enchanted with what he had done and never disappointed. He knew exactly what he wanted to do. If he achieved it quickly, well and good; if it took twenty times to achieve, he conducted it twenty times and did not abandon the passage at the nineteenth. No matter how many "takes" we had made, he remembered perfectly and exactly what was good in all of them.

Great responsibilities had been heaped on his shoulders when very young—he was only twenty-eight when he first achieved fame. He arose triumphantly to the occasion and justified the confidence which Toscanini had placed in him and such was his self-assurance that it was difficult to realise that he was doing what his colleagues had taken many years to equal—sometimes a whole lifetime.

His command of the orchestra was phenomenal—blessed with an exceptional memory, he never conducted from a score and knew not only every note, but all the orchestral reference numbers into the bargain! He was an excellent disciplinarian. "My father was an Army bandmaster," he said to me once, "and he taught me that discipline is as necessary in an orchestra as it is in the Army." No one doubted that he was capable of enforcing it. Nevertheless, I told him that with English orchestras he would achieve more by the human approach and he was intelligent enough to appreciate this very early in his career.

He had established such relations of intimacy with the Philharmonia Orchestra that during his last recording sessions in London during June they were delighted to hear that his wife was about to have her first child. At the final session they made him promise to send a telegram as soon as the sex was known. I received this telegram, soon after his return to Milan, announcing the birth of a boy, Leonardo, and the telegram was read to the orchestra on the following day amidst great enthusiasm.

Away from his work, resting in his quiet flat in Milan, accompanied by his wife, who is a talented painter and the best of fun, with

a few close friends for company, such as Ghedini—the Italian composer and formerly his professor at the Milan Conservatorio—he threw off all his cares and became a gay boy, making me feel very middle aged. His holidays were spent boating and swimming off the islands that abound in the Mediterranean and he returned from these holidays looking very brown and fit. His health had improved steadily during the last five years. He was a very sparing eater; between two sessions all that I could persuade him to eat was a little fruit and some cheese which I used to buy myself and he ate them alone in the Artistes Room. Nevertheless, his physique improved steadily and he had become very wiry and well proportioned without a single surplus ounce of fat on him. Latterly there was no sign of the exhaustion which had impressed me so much on the first acquaintance.

He was very fond of England and had several English friends to whom he was devoted. During one of his visits he picked up in a secondhand shop a beautiful little model of an English stagecoach which he took to Milan and installed in a prominent position in his flat, no doubt to remind him of a country where he had had much success and received kindness.

Like many people, he suffered considerable pain in his ears from changes of altitude when travelling in unpressurised aeroplanes. After flying from London to Edinburgh in 1955 he arrived almost deaf and had to visit an ear specialist and very foolishly flew back to London, after his concerts, making matters even worse. We had some recording to do but, after the first session, I saw that it was hopeless to continue in such a condition and I put him in a taxi and took him to the London Clinic, where we saw an eminent ear specialist. To my horror he proposed to puncture the ear drum of each ear with a fine needle and draw off the accumulated liquid which had formed behind it. In great alarm I took him aside and said: "You realise that if this man's hearing is affected permanently in any way it will be a catastrophe." He was much amused and said that the operation was a normal one and that no risk was involved. In fact, it improved Guido's hearing sufficiently to enable him to continue working.

Cantelli had had very little experience of opera, but he realised that it was a world which he had to conquer after the retirement of Victor de Sabata from active conducting at the Scala and he set about doing so last year with his customary care and energy, making his debut with *Così fan Tutte* at the Piccolo Scala with a very experienced cast of soloists. Guido not only conducted but acted as his own stage producer, no doubt with a view to obtaining first-hand stage experience. The test of a big Scala opera production at the large Scala had still to come.

When I visited him in Milan last March, he told me that he had accepted the post of chief conductor at the Scala but that the appointment needed confirmation and would not be announced until the autumn. He intended to open the 1957 season

probably with *Otello*. I wished him the best of luck and said that there was no greater service which he could render to his country than to continue the great traditions handed down by Toscanini and de Sabata; he agreed enthusiastically and I have no doubt whatever that he would have done so.

I feel that it is unnecessary to say much about his exceptional musical gifts as these are best displayed in his records and readers of this article can judge for themselves, but I would like to draw your attention to the great clarity of the orchestra (always a sign of a first-class conductor), the magnificent sense of rhythm displayed in the *Three Cornered Hat Suite* and in the final dance of *Daphnis and Chloe* (still to be published); and above all to the magnificently good taste of his readings, which never descended to sentimentality.

In my opinion his talents were equal to any of those displayed by the great con-

ductors whom I have had the privilege of knowing during the past thirty years. That he had not reached full maturity is certain—how could he have done so at the age of thirty-six?—and that the best was still to come is undeniable. All the same, Guido Cantelli, during his short career, showed himself to be one of the most gifted sons of an exceptionally musical nation and I am proud to think that we have played a small part in making his musicianship known to a musical public larger than it would have reached otherwise and in preserving it for the admiration and enjoyment of a generation that never knew him personally.

For myself, I look back on the figure of a sincere and upright man in many ways tormented, like all great artistes, by his inability to express to perfection all that he had to say musically, but striving ceaselessly to do so.

There are still a few records unpublished.

BOOK REVIEWS

Menuhin

Yehudi Menuhin, the story of the man and the musician by Robert Magidoff (Robert Hale, 21s.) is described as "an authentic biography" and has every right to be so called. When he was about to write it Menuhin gave him the names and addresses "of persons who have known me and my family for many years", and added, "speak to them all and report what you believe to be true". The result, with the violinist's own revealing contributions, is a honest and absorbing account of a remarkable career that has now reached a crucial stage.

Menuhin has a well-founded claim to be the most astonishing prodigy ever to have been before the public, as many tributes from men well qualified to judge show. Twenty-six years after the boy of eleven had played Bach's *Chaconne* to him the late Georges Enesco described the performance to Mr. Magidoff as "the strangest, the most exalted experience in my entire life as a musician", and spoke of Yehudi as "Like a vineyard on the top of Vesuvius. There lies the vineyard all peaceful and still, thriving in the warm sun and blue skies. But under the lovely vineyard lies the volcano".

When Menuhin decided to subject his entire repertoire to a critical re-study he said that "Up to that time I was quite instinctive in everything I had played, both as to technique and interpretation. Whatever the sources of insight in my playing, they were as much a mystery to me as to outsiders". He continues with a long and interesting description of the difficult transition from instinct to knowledge, and one that shows his great integrity as an artist. The transition is now complete, and the final re-adjustment will, we must hope, be accomplished.

The way Menuhin supported the stresses and strains to which he was subjected

in his youth has only gone to show how fundamentally well balanced he is. Over him fell the constant shadow of a mother of dominating personality, described by a lawyer who had to interview her as "emotional, proud, sensitive, and stubborn". That pride led to some painful episodes, one of them almost unbelievably heartless. One is left with respect for the mother who had a genius on her hands, but no affection. It was not until his eighteenth birthday that Menuhin crossed the street unescorted for the first time, or used the telephone: all the telephoning was done for him. He was made to wear thick, heavy underclothes all through the spring, because his mother decreed it, "but", he said to a visitor who remarked on this, "I shall be making my own decisions after I am twenty-one".

It is pleasant to turn from this matriarchal figure to the well drawn picture of a charming and unspoilt personality, with an unusually keen mind, who has more than once faced difficult problems with great courage: as, for example, his defence of Furtwängler, which made him the centre of a bitter controversy.

In one of the most interesting chapters in the book the author, who includes a long contribution by the violinist himself, describes how Menuhin faced the arduous task of "retooling" his technique, while unable to give up playing in these war years knowing he was often below his best.

The two chapters called, not very happily, "The submerged part of the iceberg" give an account of his domestic crisis, his time in India—a country to which he was irresistibly drawn—and of his second marriage, which has proved ideally happy.

Mr. Magidoff concludes his book, which is, by the way, delightfully illustrated, with these words: "As man and artist, Yehudi Menuhin has fought for and won the right

privilege of
rs. That
certain—
e age of
s still to
e, Guido
showed
d sons of
and I am
a small
own to a
uld have
ng it for
genera-
ly.
ure of a
y ways
by his
that he
ng un-
blished.

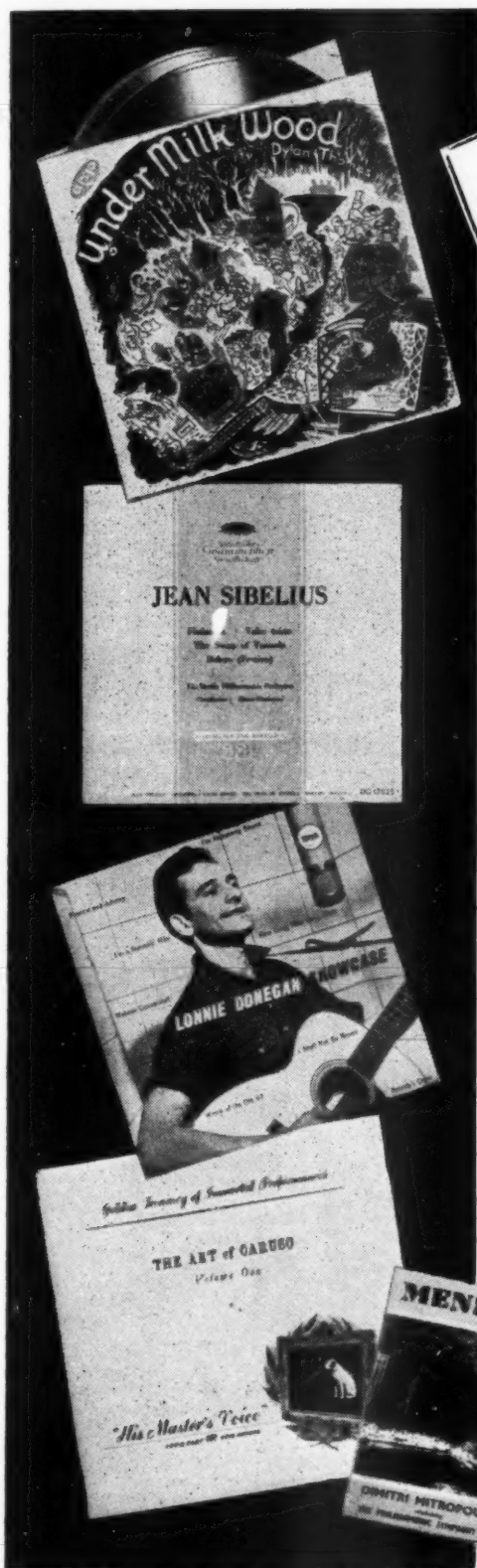
w how
Over
mother
d by a
emo-
born".
es, one
s. One
had a
ection.
rthday
scorted
phone:
n. He
under-
se his
d to a
all be
I am

archal
harm-
h an
than
great
ace of
tre of

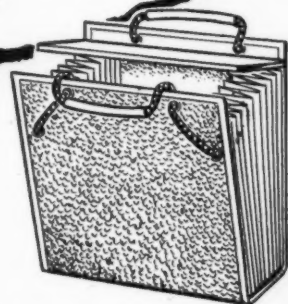
ers in
long
mself,
duous
while
years

very
the
nestic
which
his
really

hich
with
hudi
right



*My New Year's Resolution—
Visit Keith Prowse as often as poss.*



If you 'resolved' to economise
in the New Year, you can carry
out your intention by investing
in good records. They are givers
of infinite pleasure for years to
come, and are better than cash in the
bank, because they 'live' and add to
living. Keith Prowse at their Bond Street
Salon and branches have over 100,000
records, including this month's releases,
from which you can choose. Every taste
is catered for Pop, Jazz or Classical.

RECORD ALBUM CARRIER

This ingenious album
carrier takes L.P., E.P.
and ordinary records
with or without their
sleeves. Made in three
sizes 7" 10/6, 10" 12/3,
12" 14/-. Post and Pack-
ing 1/6 extra (U.K.)

GIFT TOKENS



90 NEW BOND ST., LONDON, W.1.

Tel. HYD 6000 (60 lines)

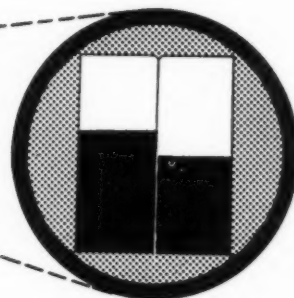
BRANCHES THROUGHOUT LONDON



EXCHANGE your Keith
Prowse or E.M.I. Gift
Tokens for Records at
any of our Branches.



THE MICROGROOVE OF THE ETHER



What the microgroove record did for record reproduction VHF broadcasting and the RCA tuner do for radio reception.

The discriminating music lover can now receive live broadcasts completely free from interference and background noise and of *true High Fidelity quality*. The RCA tuner with its precision tuning and automatic frequency control unlocks a vast storehouse of quality listening on the VHF wave-band.

★ **Precision Tuning.** The new RCA Electron Ray Tuning Indicator makes tuning simplicity itself.

★ **High Fidelity.** Wide range response within 1 db from 30-15,000 cps. for true High Fidelity reproduction worthy of the finest amplifier and speaker.

★ **No Matching Problems.** Adjustable output level to your amplifier.

★ **Automatic Frequency Control.** Holds the station permanently in tune.

★ **Power Requirements.** 230-395 volts, DC, 40 milliamps, H.T. supply. 6.3 volts 2.25 amps heater supply (available from RCA New Orthophonic High Fidelity Amplifier and most other quality amplifiers).

RCA PLUG-IN MATCHED COMPONENTS FOR RECORD, RADIO AND TAPE REPRODUCTION



TRANSCRIPTION
DECK



PRE-AMPLIFIER



MAIN
AMPLIFIER



LOUD SPEAKER
SYSTEM



New Orthophonic High Fidelity

Send for fully illustrated literature.

RCA GREAT BRITAIN LTD.

(An associate Company of Radio Corporation of America)

Lincoln Way, Sunbury-on-Thames, Middx.

Tel.: Sunbury-on-Thames 3101

Suppliers to Educational Authorities and Professional Bodies all over the World
Suppliers of Polythene Inners to The National Federation of Gramophone Societies

Commerce :

H. F. Hubble, A.F.A., A.I.A.C.

Musical Adviser :

J. H. Creed, Mus.Doc. F.R.C.O., L.R.A.M.

**20 ROMILLY STREET, LONDON, W.1***(Off Dean Street, Shaftesbury Avenue)***GERRARD 2757****OUR NEW LONG PLAYING RECORDS ARE :**

- (a) Guaranteed unplayed (Post Free in U.K.)
- (b) Rigorously examined for 100% perfection.
- (c) Fitted inner-Polythenes, STAVE-SEALED in our exclusive QUADRUPLE-THICKNESS Polythene Stave Sleeves and dated.
- (d) Special terms to Educational Authorities.

★ ★ ★

OVERSEAS DEPARTMENT.

We send our STAVE-SEALED new LPs Tax Free to every country in the world. Post, Packing and full Insurance free for orders of £10 and over (NOTE : ALL EXPORTS ARE SEALED IN STAVE-SLEEVES FOR ADDED PROTECTION). Wooden crates are used in appropriate instances.

As we endeavour to despatch overseas orders within 24 hours of receipt, we would point out that for speedy service it is always advisable to mention alternatives due to possibility of some recordings being temporarily out of print.

★ ★ ★

SECONDHAND DEPARTMENT.

- (a) We purchase slightly-used LPs of ALL TYPES for absolutely the best prices. Send/bring discs or write for quotation.
- (b) We have hundreds of slightly-used LPs for sale. (Send S.A.E. for Monthly Catalogue)
- (c) We are pleased to take your slightly-used LPs in exchange for our incomparable Stave-Sealed new LPs. (GENEROUS ALLOWANCES.)

POLYTHENE-INNERS

12"	10"	7"
3/11	3/3	2/3 doz. and 6d. post and packing under 20/-.

STAVE-DIAMONDS. To ensure perfect reproduction and to safeguard your records, we strongly advise the change to Diamond Styli. INLAND 99/6 ; OVERSEAS 71/6.

STAVE-SLEEVES. Quadruple thickness Polythene Outer Jackets, non-crease, non-tear, which fit over the record and sleeve, thus ensuring protection from dust of the whole ; exclusively supplied by us.

For 12" LPs, 6/- per dozen. For 10" LPs, 4/6 per dozen (post and packing 4d.). 3 dozen and over, post free.

LONG PLAYING RECORD HOLDERS

Very Attractive Record Holders to take 25 LPs in their Sleeves. Supplied in Best Quality Leather Cloth in Wine, Blue and Black Colours, with title "Records" blocked in gold on the spine. Frog-mouth opening. A Superior Product.

For 12" LPs. Inland 16/10d. each. Overseas 14/- each.
For 10" LPs. Inland 15/6d. each. Overseas 13/- each.
(plus 2/- p. & p. Inland Orders under £2)

NOTE: Overseas Postage Rates upon above Accessories :—Where these goods are part of a total order of £10 and over no extra will normally be charged, otherwise Overseas Charges in respect of Accessories will be quoted upon application.

(OPEN UNTIL 7.30 P.M. THURSDAYS)

ARTUR RODZINSKI

conducting the Philharmonic Symphony Orchestra of London



DANCES OF GALANTA

(Kodaly)

DANCES OF MAROSSZEK

(Kodaly)

"HÁRY JÁNOS" SUITE

(Kodaly)

WLP 20028



"TANNHÄUSER"

Overture (Wagner)

"LOHENGGRIN"

Prelude to Act I

(Wagner)

"TRISTAN UND ISOLDE"

Prelude and Love Death

(Wagner)

"DIE WALKÜRE"

Ride of the Valkyries

(Wagner)

WLP 20025



SYMPHONIC VARIATIONS

for Piano and Orchestra

(Franck)

PIANO CONCERTO

in C Sharp Minor, Op. 30

(Rimsky-Korsakov)

BADURA-SKODA (piano)

WLP 20026



Nixa

★ WLP indicates a Westminster recording



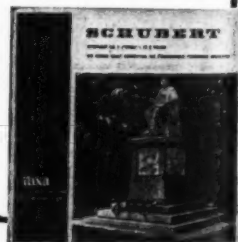
SIR ADRIAN BOULT

conducting the Philharmonic Promenade Orchestra

SYMPHONY No. 9 "Great"

in C Major (Schubert)

NCL 16006



to the gifts which the gods bestowed upon him. At forty he can look back at a third of a century of hard work and universal recognition. He can also look ahead with anticipation into the unknown future, and with full confidence in the verity of Shakespeare's word, which Willa Cather had once discovered for him: 'What's past is prologue.'

Great Opera Houses

This entrancing book, a traveller's guide to twenty famous opera houses in fourteen cities in Italy, Austria, Germany, France, and England, with photographs of twelve of these (Weidenfeld & Nicholson, 32s. 6d.), is in the nature of a tour personally conducted by Spike Hughes, and a most stimulating guide he is. He mixes the history and traditions of each house very happily (and often wittily) with his own personal impressions, and the result is so delightful that one wonders that no one had ever thought of writing such a book before. Italy is, as he says, the ground bass of his book and he takes us from Milan to Catania by way of Turin, Parma, Genoa, Naples, Florence, Rome and Palermo. The first sections of the book are devoted to the opera houses of Munich and Vienna, the last to Paris and London, represented only by Covent Garden—about whose present policy the author is very discreet.

It would be fatal to begin quoting from this rich book, but I cannot resist lifting from it one touching incident. When Verdi came to Rome to be present at the first performance of *Falstaff* he was so enthusiastically greeted that he had to take refuge in the station toolshed. An unknown railway official was found to have erected a

small plaque in the shed which read: "In this room Giuseppe Verdi took shelter from the impetuous enthusiasm of the crowd on his arrival in Rome, 13 April, 1893". When the station was rebuilt the plaque was placed in the Rome Museum. As Verdi was travelling incognito and had given no indication as to the time of his arrival the Mayor of Rome, in full regalia, and more than two thousand people waited patiently at the Termini station from early afternoon to nearly midnight.

The book is full of such delightful things, and when one reads of the pride nearly all the other cities take in their opera houses, the eager way that the lights were turned on and the theatres exhibited to Mr. Hughes and his wife—the pages seem almost warm with their welcome.

"At least", Mr. Hughes says, "I have yet to hear of the rich Tory-governed City of Westminster, who empty my dustbin no fewer than six times a week, making any move to give Covent Garden the status and distinction of a municipal opera house; nor have I ever noticed any great anxiety on the part of culture-conscious Socialists on the L.C.C. to do anything of that nature either".

Mr. Hughes's book will enable those who have not had the good fortune to visit them to visualise and get to know some of the great opera houses in which operas are recorded, or from which they are broadcast: and if and when they do go abroad they will find here information as to the months when the seasons of opera are on and the occasions when evening dress is obligatory—which are very rare.

This is, quite obviously, a book every opera enthusiast simply must have. A.R.

SIR THOMAS BEECHAM ON "LA BOHÈME" AND PUCCINI FROM AN INTERVIEW WITH IRVING KOLODIN*

IN my estimation, Puccini wrote two of the best operas we have: *Bohème* and *Butterfly*.

I have done *Bohème* over three hundred times and—a few years ago—I thought I had my last go at it. But I was tempted by the opportunity to do it here in the United States, where I had never recorded an opera before.

What I have done reflects Puccini's desires about this score as of 1920. That was what—twenty-five years after the premiere? It came out in '96, didn't it? Well, in the intervening time Puccini had heard *Bohème* innumerable times. He had a positive mania for going about and hearing his own operas, whether they were played in a town twenty miles away in Italy, or in my country, a thousand miles off. People like Massenet or Saint-Saëns wrote an opera, went to the premiere and that was the end of it. They would go off and write another one. But Puccini was different.

Puccini, for instance, had come to London in 1920. We were doing the first performance of "Il Trittico" (*Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*) in Covent Garden, and Puccini came over to—so he thought—"supervise" the production. It was then I had the chance to go over the score of *Bohème* with him in very close detail. I was particularly acquainted with it then because we played it all the time with my English Opera Company, in the provinces. Puccini was all the go in those days.

For an instance, there are many places in which the performing directions are simply not explicit enough, or even contradictory. You have a crescendo at a certain bar and nothing after it to indicate where the decrescendo occurs. You have dynamic markings in one part of an ensemble, but not in another. In almost every instance, Puccini confirmed my impression, gathered through many performances of *Bohème*, that something was lacking in one respect here, or incomplete there. So what I have under-

taken to do in this recording represents—as Puccini indicated in my own score—his views of this earlier work not many years before he died (1924).

In assigning Puccini his rightful place among great composers of opera, one cannot compare him directly with such earlier masters as Mozart, Rossini, Donizetti or the Verdi of *Rigoletto* and *Trovatore*. The customs of writing were then very much different. They had a marvellous device called recitative secco. In other words, when the action bogged down or the librettist was in a quandary what to do next, he would simply stop, have the character speak some lines that developed the story—which could be put to any conventional musical line—and then the composer would write an aria. If the quality of the inspiration was great, as almost always with Mozart, or sometimes in Rossini, what happened in between was unimportant. But when the scheme of writing a consecutive musical texture was introduced, the problem became very much greater.

It is for this reason that I rate Puccini so highly. He achieved a synthesis of word, music and action that is not only highly appropriate to the subject and easy to assimilate, but also, in the end, very satisfying.

Naturally, it was important that he had the right text. He must have given his librettists the very devil's own time of it. I had some considerable conversation with my old friend Illica (collaborator with Puccini not only on *Bohème*, but also on *Butterfly*, *Tosca* and the preceding *Manon Lescaut*) in the early days of this century when I considered myself a prospective opera composer. He did a three-act libretto on the subject of Christopher Marlowe for me, and he spoke a great length on the problems of working with Puccini. He conveyed the impression of a rather reticent man, but one who knew what he wanted and was difficult to please. Didn't get along with too many people, Puccini. I never liked him too well, but we managed.

Illica told me, for example, that the idea for the whole last act of *Manon Lescaut* was Puccini's. He had already written the music for it and was determined that he was going to use it, though nothing much happens dramatically. "I didn't like it at all", said Illica, "but there it was".

Bohème is one of the most skilfully orchestrated scores we have. The use of the Glockenspiel or the chimes, not to mention the more conventional instruments, is precisely related to the happenings on stage. Even the big drum—the bane of Italian opera—is here used with restraint. It is rather an oddity that Puccini is not given due credit for being the master of orchestral writing that he is. The simple fact is that toward the end of the nineteenth century such men as Tchaikovsky and Strauss evolved a formula for orchestration which they used more or less unchanged under almost all circumstances: doublings in the strings with the horns in the middle, or certain other set relationships. A very good sound, to be sure, but tending to a certain sameness. With Puccini each score

* Reprinted by kind permission of RCA Victor

presents a different tonal quality and colouration—*Bohème* is different from *Butterfly*, as *Butterfly* is different from *Tosca*. To be sure, there are family traits, but the texture and detail in each are very much related to the specific kind of subject with which he is dealing.

The evolution of a Puccini style embodied the development of a quasi-melodic yet narrative style which serves so well to carry the action along in his greatest works. We can see that style evolving in his earlier *Manon Lescaut*, which is in many ways a charming piece. Given a tenor of high quality, it can have quite a success. Puccini's gift for melody is apparent in the tenor's song in the first act ("Donna non vidi mai"), with which the right voice can make a fine effect. But the other order of things only emerges in Act 2 ("O tentatrice, O tentatrice").

Manon Lescaut has, for me, one abiding irritation—a constant striving for high notes, whether at the climaxes or not. That is something Puccini inherited, I think, from his studies in Milan with Ponchielli and his associations with Leoncavallo and Mascagni, his young contemporaries at the time. He got it out of himself, however, by the time he came to *Bohème*, where the vocal writing is more resourceful and suitable to the characters.

As to the varying values of Puccini's and Massenet's treatment of Abbé Prévost's *nouvelle*, there is no real comparison. Puccini's is the work of a gifted young man. Massenet's is a masterpiece of the French stage, perhaps the most French of all operas. It has everything the French love—an appealing young hero, a peccant bride, a reproachful *père de famille*, a fashion show on the Cours-la-Reine, a gambling scene à la Monte Carlo, all surrounded with melodious, artistically wrought music.

Nevertheless, I am always struck by Puccini's artistic resources in such a work as *Bohème*, though many regard him as of an intellectually inferior order, as great composers go. But the transitions and modulations from one episode to another in *Bohème*, sometimes within a particular song or duet itself, show a very high order of musical craftsmanship. As, for example, in the first-act narrative of the tenor. The tenor is singing along in E when he comes to a certain point where a change is wanted. Puccini takes it immediately, without any preparation, into A—which at this point is exactly what is wanted. It reminds me of the simple but highly dramatic effect with which Verdi uses the trumpets in the triumphal scene of *Aida*. You know, the rise of a step, in the repetition. Anybody could do it who thought of it, but it is the kind of thought you must call inspired. It doesn't proceed from an application of theory or what one has been taught.

I have sometimes wondered why it is that many operas which are admirably constructed have capital stories and excellent music nevertheless fail to hold the public attention really interested and absorbed. I think it must be a highly developed inner visual sense in the consciousness of supremely gifted writers for the theatre like Mozart, Verdi, Wagner and Puccini that sees, as in

an ever-present mirror, the progress of the drama running through every phrase, word and action, and simultaneously evolves the right sort of music to go along with it. Wagner, for example, didn't have it all the time. He stops to digress, to talk with himself, to talk with the audience quite outside the provocation of the dramatic moment. Puccini almost always avoids it, though I must say I think the moment in the second act of *Tosca*, when the soprano sings her song "Vissi d'arte" (not a very good one), is such a moment. It is quite clear that neither Illica nor Puccini knew quite what to do at this point, having interrupted Scarpia's villainous pursuit of the lady with the off-stage drums.

But such lapses are rare in Puccini's best works. Mind you, I am not discussing here the quality of the inspiration, about which everyone will have his own opinion. Puccini did not strive for utterances on such a grand scale as Wotan's Farewell in

the *Walküre*, where the expanse of the melody and the soaring sound of the orchestra are enormous. Nor did he fall to the monotony of the third act of *Siegfried*, or such tedious parts of Wagner as we have in *Götterdämmerung*. His art was a human and affecting one, perfectly appropriate to its subjects.

I have made a practice wherever I go to ask intelligent amateurs or the better informed dilettanti, whether in my own country, or here, or in Italy—where there are many more of them—who their favourite operatic composer is. Almost without exception, regardless of whether they are doctors or cab drivers or operators of a lift, they reply: "Puccini".

When I ask them to explain, they say in effect, though the words may differ: "He doesn't keep us waiting. He gets on with it". And that is one of the abiding attractions of an opera like *Bohème*. It doesn't keep us waiting. It does get on with it.

TURN TABLE TALK

Académie du disque française

The *Académie du disque français*, of which Sir Compton Mackenzie is a corresponding member, made its fifth award of honours (since its foundation in 1950 by Colette and Honegger) on November 30th, 1956. These awards cover discs issued during the period October 15th, 1955, to October 24th, 1956, all of which, with the exception of two of the thirteen categories, have to be in some way associated with France.

Our readers may be interested to know what discs available in this country qualified for an award: the list given below shows the date of review in THE GRAMOPHONE.

1. Wagner. *The Valkyrie* (Furtwängler): 9/55. 2. Ravel. *Daphnis and Chloé* (Munch): 9/56. 3. Ravel. *L'Enfant et les Sortilèges* (Ansermet): 6/55. 4. Berlioz. *Fantastic Symphony* (Karajan): 4/55. 5. Dvořák. *Cello Concerto* (Fournier): 3/55. 6. Ravel. *Violin and Piano Sonata: Tzigane: Habanera* (Erlih-Bureau): 11/56. Among discs not issued here I note recordings of Charpentier's *Louise* and of Josquin des Prés's *Miserere* and also of Molière's *Le Misanthrope* by the Barrault-Renaud company, whose season at the Palace Theatre last December was such a huge success. It is to be hoped all of these will find their way over here in due course.

Information wanted

The record companies in this country might well make a New Year's resolution to feed journals that review their products with more information about artists, and so forth, than is at present the case.

These remarks are prompted by the issue of the D.G.G. discs of Tchaikovsky's Fourth and Fifth Symphonies reviewed in our December number. It could be deduced that the Leningrad Philharmonic Orchestra recorded the works while on tour (in Germany and Austria, it appears), but some information about the two conductors concerned, Kurt Sanderling and Eugene Mravinsky, would, I imagine, have been of

interest to readers of gramophone journals.

It cannot be said that it was hard to come by, since it is to be found in Roland Gelatt's excellent column "Music Makers" in *High Fidelity* for November, more than a month before the issue of the discs in the U.S.A. I learn there that "Mravinsky, at fifty-three, is generally considered the Soviet Union's most accomplished conductor. He is a graduate of the Leningrad Conservatory and served his apprenticeship as a secondary opera and ballet conductor in that city. Since 1938 he has been at the head of the Leningrad Philharmonic. Kurt Sanderling, the second in command, was born forty-four years ago in what was then East Prussia and is now Poland. He studied in Berlin and had just started out as an assistant at the Städtische Oper when the Nazis took over and forced him to emigrate. He eventually settled in the U.S.S.R., where he was employed at first as a studio pianist for the Moscow radio station. Later on, in 1941, he was called to Leningrad and resumed his career as conductor".

I feel sure that readers, to say nothing of reviewers, would welcome such relevant details, the handing out of which is a routine matter in Portland Place and Wardour Street.

Obituary

It is our sad duty to record the passing of two artists who must have been well known to older readers of the Journal. Frank Titterton and Rae Robertson. In our earliest issue, of April 1923, the Editor wrote of a Vocalion disc of songs from *The Bohemian Girl* and from *Maritana* "extremely well recorded and accompanied, and Mr. Frank Titterton has a good, honest, straightforward voice with no affectations and no sopiness, which gives him a high place among English tenors". Rae Robertson is, of course, remembered especially in connection with the National Gramophonic Society for his piano duos with his wife, Ethel Bartlett.

JANUARY RELEASES

(Available 1st January)



33¹/₃

LUDWIG VAN BEETHOVEN

Piano Trio, D major, Opus 70, No. 1 (Ghost)
Variations on "Ich bin der Schneider Kakadu," Opus 121a
Trio Santoliquido

DGM 18044

Piano Sonatas No. 19, G minor, Opus 49, No. 1 · No. 20, G major, Opus 49, No. 2
No. 23, F minor, Opus 57 (Appassionata)
Wilhelm Kempff, Piano

DGM 18021

FRANZ BERWALD

Symphony No. 2, C major (Symphonie singulière) Symphony No. 3, E \flat major
The Berlin Philharmonic Orchestra · Conductor: Igor Markevitch

DGM 18317

CLAUDE DEBUSSY

Douze Etudes
Monique Haas, Piano

DGM 18046

ANTONIN DVORAK

Serenade for String Orchestra, E major, Opus 22
Slavonic Rhapsodies, G minor, Opus 45, No. 2 and A \flat major, Opus 45, No. 3
The Bamberg Symphony Orchestra · Conductor: Fritz Lehmann

DGM 18337

WOLFGANG AMADEUS MOZART

Requiem, K.626
(Recorded during the Mozart Remembrance Service in St. Stephen's Cathedral, Vienna)
Irmgard Seefried · Gertrude Pitzinger · Richard Holm · Kim Borg
Choir of the Vienna State Opera · Vienna Symphony Orchestra · Conductor: Eugen Jochum

DGM 18284

Exsultate, jubilate, K. 165

Marten aller Arten
Welcher Kummer herrscht in meiner Seele · Traurigkeit ward mir zum Lese from "The Seraglio"
Maria Stader, Soprano
The Radio Symphony Orchestra of Berlin · Conductor: Ferenc Fricsay

DG 17027

FRANZ SCHUBERT

Incidental Music to "Rosamunde," Opus 26; Overture "Die Zauberharfe"
Serenade "Zögernd Leise," F major, Opus 135; 23rd Psalm "Gott Meine Zuversicht," Opus 132
Diana Eustrati, Contralto · Berliner Motettenchor · Michael Raucheisen, Piano
The Berlin Philharmonic Orchestra · Conductor: Fritz Lehmann

DGM18101/2

RICHARD STRAUSS

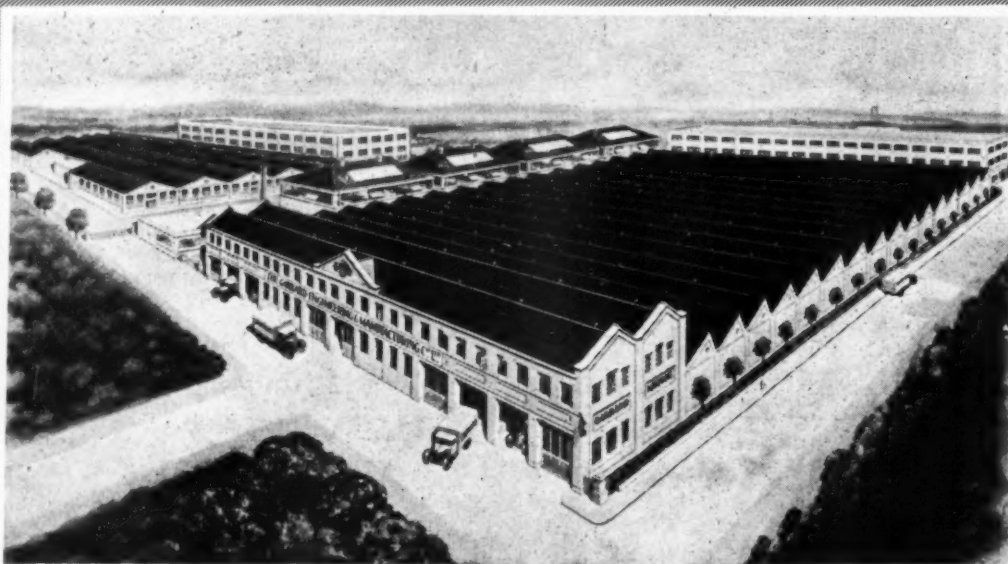
Sinfonia Domestica, Opus 53
Sächsische Staatskapelle, Dresden · Conductor: Franz Konwitschny


DGM 18331

Please write for inclusion in our mailing lists to:

HELIODOR RECORD COMPANY LIMITED · 8 CLARGES STREET, LONDON, W.1 · GROSVENOR 3095-6 & 7355
SUBSIDIARY COMPANY OF THE DEUTSCHE GRAMMOPHON GESELLSCHAFT, HANNOVER.

*Reasons why **Garrard** record playing equipment is the finest in the world.*



"Why  is best" series No 1

This is the main Garrard Factory (there are also three others) in which is installed the finest engineering equipment for producing Garrard gramophone reproducing equipment.

This modern plant combined with the finest British craftsmanship is the reason why Garrard products are known throughout the world for their high standard of quality and reliability.

Subsequent advertisements will describe some of the operations used in producing the world's finest gramophone record reproducing equipment.

Garrard AUDIO
PERFECTION

THE GARRARD ENGINEERING AND MANUFACTURING CO. LTD SWINDON • WILTS



... we're not afraid to blow our own trumpet ...

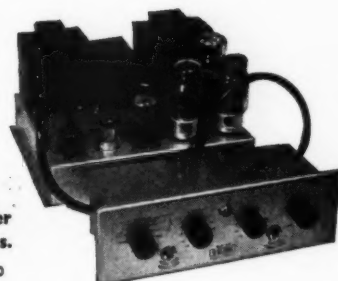
... in fact we'd like to tell the whole world about Musicraft. Our stock of Hi-Fi equipment is second to none and it consists only of the best in every price bracket. We don't 'bang the drum' about inferior equipment—we don't even stock it.

Having whetted your appetite, we make it so easy for you to choose your Hi-Fi system with our new Equipment Rack. Embodying the finest pickups, amplifiers and turn tables, etc., in turn connected with a variety of loudspeaker units, this rack enables you to hear the record of your choice played by an astonishing number of equipment combinations—in fact 31,200.

... we have everything in Hi-Fi !

Products of the following manufacturers are always on display :

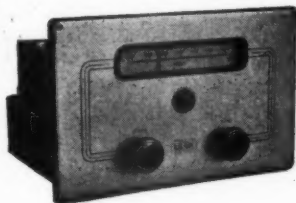
Acoustical	Grundig	Rogers
Armstrong	Leak	Simon
Elon	Lowther	Specto
Ferrograph	Pamphonic	Tannoy
Goodmans	Record Housing	Truvox
		Vortexion



LEAK TL/10
10 watt Amplifier 17 gns.
and 'Point-One' Pre-amplifier
10 gns.

Harmonic Distortion 0.1% 1,000
c/s. 7.5 watts output.

LEAK
Trough Line F.M. Tuner
£25 plus 10 gns. P.T.



A Trough line Inductor and AFC eliminate drift. Very high sensitivity for fringe area listening. Quieting control plus high-fidelity discriminator. Cathode-follower output. Self-powered to operate with any amplifier.



LEAK

Dynamic (moving coil) Pickup

Leak dynamic pickup : arm	...	£2.15.0	P.T. £1.3.1
LP head with diamond stylus	...	£5.15.0	P.T. £2.8.4
78 head with diamond stylus	...	£5.15.0	P.T. £2.8.4
Mumetal cased transformer	...	£1.15.0	

You always hear the best at

Musicraft

Open till 8 p.m. Fridays, Wednesdays close at 1 p.m.

20/22 High Street, Southall, Middx. Tel. : SOUthall 3828
Opp. Town Hall. Buses : 83, 105, 120, 607. Western Region trains.
13 King Street, Richmond, Surrey. Tel. : RICHmond 6798
Buses : 27a, 33, 37, 65, 90, 90b. L.M.S., S. Region and District trains.



WITH YOUR EYES CLOSED
YOU BEGIN TO

SEE

You begin to see the artists as real persons interpreting a musical score. The instruments take shape as vibrating strings, shimmering brass and soft, mellowed woods . . . blending with separate identity into a living, constantly changing mosaic of sound that is all light and shade, beauty and warmth, and tingling, sensuous pleasure. Such is the magic that the Pye Super Black Box can bring to your enjoyment of gramophone records. You must hear it.



This superb 4-speed Auto-Record Player features Twin Speakers and the amazing new 'Infinite Throat' Electrostatic Loudspeaker, allowing every sound to be heard in true musical perspective. Loudness Control gives balanced bass and treble at all volumes. A 4-position Filter eliminates extraneous noises. Push Buttons for gram, radio, 'off'. In Traditional or Contemporary styling.

59 gns. tax paid.



SUPER BLACK BOX

The finest instrument of its kind in the world

PYE LIMITED OF CAMBRIDGE

INDEX TO REVIEWS

BACH, J. S.	Page
Concerto in A minor, BWV1041.....	297
Concerto in E, BWV1042.....	297
Concerto in D minor, BWV1043.....	297
Capriccio on the Departure of a beloved Brother	
Three Sonatas for Viola da Gamba and Harpsichord.....	299
Six Little Preludes.....	299
BARTOK	
Sonata for two Pianos and Percussion.....	298
"Contrasts".....	298
BEETHOVEN	
Piano Sonatas Nos. 19, 20 and 23.....	300
Symphony No. 6.....	293
Trio No. 4.....	298
Variations on "Ich bin der Schneider Kakadu".....	298
BERWALD	
Symphonies Nos. 2 and 3.....	293
BOEHM	
Organ Pieces.....	300
BRUCKNER	
Symphony No. 5.....	294
CIMAROSA	
Concerto for two Flutes in G.....	294
CORELLI	
Concerto Grosso, Op. 6, No. 1.....	299
DEBUSSY	
Etudes, Books 1 and 2.....	300
FRANCK	
Symphonic Variations.....	294
GEMINIANI	
Concerto Grosso in E minor, Op. 3, No. 3.....	299
HANDEL	
Concerti Grossi, Op. 6, Nos. 3 and 4.....	298
KODALY	
Hary Janos—Suite.....	294
Dances of Galanta.....	294
Dances of Marosszek.....	294
MOZART	
Andante with five variations, K.501.....	300
Adagio and Allegro in F minor, K.594.....	300
Sonata for Piano duet, K.497.....	300
Oboe Quartet in F.....	298
Ten Canons.....	302
Exsultate Jubilate.....	301
"Il Seraglio"—excerpts.....	301
Requiem, K.626.....	302
ORFF	
Trionfo di Afrodite.....	303
PROKOFIEV	
"The Love of Three Oranges"—complete.....	303
Symphony No. 1.....	295
PUCCINI	
"La Bohème"—complete.....	304
RIMSKY-KORSAKOV	
Piano Concerto in C sharp minor.....	294
ROUSSEL	
Symphonies Nos. 3 and 4.....	295
SCARLATTI A.	
Concerto in F minor.....	299
SCHUBERT	
Symphony No. 9.....	295
"Rosamunde"—incidental music.....	295
"Die Zauberharfe"—Overture.....	295
Serenade "Zogernd leise".....	295
23rd Psalm.....	295
Lieder—Flagstad.....	303
SCHUMANN	
Noveletten, Op. 21.....	301
Lieder—Flagstad.....	303
STRAUSS, R.	
Sinfonia Domestica.....	296
SUPPE	
"The Jolly Robbers"—Overture.....	296
"Light Cavalry"—Overture.....	296

TCHAIKOVSKY	Page
Piano Concerto No. 2.....	296
Symphony No. 2.....	296
"Sleeping Beauty", Op. 66—complete.....	296
VIVALDI	
The Four Seasons.....	297
WAGNER	
"Gotterdammerung"—Dawn and Siegfried's	
Rhine Journey: Funeral Music.....	294

COLLECTIONS	Page
The Art of Caruso.....	306
Beecham Concert.....	297
Classical Reissues.....	305
Hoffnung Music Festival.....	297
Masters of Early English Keyboard Music, Vols. 3 and 4.....	301
Menuhin Recital.....	299
Lieder Recital—Mott.....	302
Poetry Reading by Peggy Ashcroft.....	305

ANALYTICAL NOTES AND FIRST REVIEWS

By
 PAUL BRYANT
 PHILIP HOPE-WALLACE
 ANDREW PORTER
 ROGER FISKE
 MALCOLM MACDONALD
 ALEC ROBERTSON
 DENIS STEVENS
 TREVOR HARVEY
 JEREMY NOBLE
 LIONEL SALTER



ORCHESTRAL

BEETHOVEN. Symphony No. 6 in F major, Op. 68, "Pastoral".
Detroit Symphony Orchestra conducted by **Paul Paray**. Mercury MRL2518 (12 in., 39s. 7½d.).

Pittsburgh S.O., Steinberg (5/53) CTL7023
 V.S.O., Klempner (5/53) PL6960
 R.F.O., Beecham (9/53) 33CX1062
 V.P.O., Furtwaengler (12/53) (H)ALP1041
 V. Op., Scherchen (1/54) WLP5108
 Concertgebouw, Kleiber (2/54) LXT2872
 Philharmonia, Karajan (4/54) 33CX1124
 N.B.C. S.O., Toscanini (5/54) (H)ALP1129
 V.S.O., Otterloo (6/55) ABL3043
 N.B.C. S.O., Stokowski (12/55) (H)ALP1268
 Berlin Phil., Jochum (11/56) DGM18202

I couldn't believe my ears, and darted to the turntable to see if it was set by mistake to 45. But it wasn't; Paray really was taking the first movement like that. "Cheerful impressions received on arrival in the country", wrote Beethoven on the score; this is a cheerful impression all right, but the arrival in the country is by Green Line coach—7' 40" door to door (Jochum takes 10' 30" for the same fare-stage).

Most listeners will find this impression too cheerful by three-quarters, and listen no further. But they will admit that the orchestra, which boasts some fine woodwind soloists, do their best to make the eccentric tempo sound convincing, and they will miss good performances of the remaining movements—though the slow movement, too, is on the hasty side.

But as the recording, while nowhere technically defective, is slightly congested and thin in general tone, this new disc would not in any event be a serious competitor with the best of its rivals. For these include at least three versions of the very first class: Kleiber's Decca, Karajan's Columbia, and Jochum's D.G.G.—this last, however, only for the man, at the opposite pole from Paray, who knows beyond a doubt that he likes to arrive in the country on foot and with all the time in the world.

M.M.

BERWALD. Symphony No. 2 in C major. Symphony No. 3 in E flat major. Berlin Philharmonic Orchestra conducted by **Igor Markevitch**. D.G.G. DGM18317 (12 in., 39s. 7½d.).

Here at last is some Berwald in our catalogues—and high time, too. It is astonishing that so approachable a symphonist and one who shows real originality, yet writing at a time when it wasn't easy to write original symphonies, should be so neglected in this country. Even his admirable overture to the opera *Estrella di Soria*, to which the contemporary Swedish composer Moses Pergament has given a concert ending, is virtually unknown. Our concert promoters have apparently not heard of Sweden's "classic" composer and only the B.B.C. has given us a chance to hear his music and has, indeed, recently been broadcasting his symphonies.

Franz Berwald was born at Stockholm in 1796 and died there in 1868. When he wrote his second symphony (titled *Symphonie Singulière*) in 1845 Mendelssohn was 36 and had written all his symphonies, while Schumann was 35 and had completed his first three a few years earlier. In spite of this (and that Beethoven had died less than twenty years previously) Berwald kept remarkably clear of all these influences and wrote in a manner that was not unconventional, yet was entirely personal. What an admirably imaginative start this Second Symphony has, for instance: and how well Berwald keeps the momentum going in its first movement. What a charming melody there is in the slow movement, a movement interrupted by a delightfully happy *Scherzo*. The finales of both these symphonies are perhaps less original but that apart, the Third is also a remarkable work.

One thing Berwald's music needs is extremely neat and often delicate playing and on this record the Berlin Philharmonic bring it off to perfection. Markevitch, indeed, gets admirable performances of both works and no praise can be too high for the playing.

It is impossible to be quite so enthusiastic about the recording, though its fault is not serious enough to detract too much from the record's value. Yet what a pity, when so much of it sounds so well, that the loud passages show that there is far too much

resonance, a condition that may also account for the rather hollow quality of the full orchestral sound. Had this been good, the presentation of this unfamiliar music would have been first-rate. As it is, it is still a very valuable issue and should help to set off further interest in the composer. The music is perfectly easy to enjoy the first time of hearing and I recommend it to anyone to try.

T.H.

BRUCKNER. Symphony No. 5 in B flat major.

WAGNER. Dawn and Siegfried's Rhine Journey; Funeral Music from "Götterdämmerung". Vienna Philharmonic Orchestra conducted by **Hans Knappertsbusch.** Decca LXT5255-6 (two 12 in., 79s. 3d.).

That Bruckner called his Fifth the *Fantastic Symphony* should not put the listener in mind of Berlioz; the comparison will be found unrewarding. Bruckner's virtues lie elsewhere: in a cumulative beauty and a cumulative dignity, both won from large expanses of orchestral texture to which Berlioz would scarcely have granted the name. The beauty and dignity were helped on their way, both during Bruckner's lifetime and after it, by editorial modifications, undertaken by other hands, not only of this orchestral texture but also of the largeness of the expanses. It is the revised version, by Franz Schalk, of the Fifth Symphony that is here recorded.

In the result a most amenable symphony is added to the LP repertory (leaving now only the early works for completion of the Bruckner canon). In the outer movements lies the weight of the music—in the finale particularly, a massively fugal movement culminating in one of Bruckner's beloved brass chorales. Between these substantial outer movements lie an *adagio* not, perhaps, among Bruckner's best, and an agreeable scherzo marked *molto vivace* (to be understood relatively). These two movements conveniently and unexpectedly share a record side—a compression helped by the making of a substantial cut on the da capo of the Scherzo. (The cut corresponds closely in effect with the conventional cut of the repeats on the da capo of a classical scherzo, and cannot, I think, reasonably be held to damage the music at all.)

Throughout the work the strings and the brass of the Vienna Philharmonic play with a winningly rich sound, the latter in particular with a blend and balance particularly rewarding in the chorale passages. If the woodwind only seldom sound actually enticing, it is probably nevertheless entirely intentional and idiomatic; I think Bruckner himself would have hoped for something like this rather bluff, unromantic sound.

Knappertsbusch welds the whole into a most convincing unity as far as Bruckner's exaggerated punctuation allows; but the success might be thought to be won at the expense of some hurrying here and there. The overall effect is helped tremendously by a rich quality of sound in the recording; the total orchestral result of Bruckner's and Schalk's efforts has surely never been projected into our homes even nearly as well as this before.

A similar quality of sound invests the recording of the *Götterdämmerung* excerpts, coupled with the first movement of the symphony on LXT5255. These are most beautifully played, with an abundant degree of warmth and a moderate degree of savagery where these qualities are called for. Both beginning and end of the Funeral March might, though, I think have been better arranged for separate performance—the two bars of *Fate* motive had surely better been omitted at the beginning (particularly when earlier on the same record side they have already heralded the first excerpt), and the usual concert finish had surely more effectively been added to the end.

But the beauty of sound of the result is incontestable; this is a most useful Wagner and an indispensable Bruckner contribution.

M.M.

CIMAROSA. Concerto for two flutes in G major. Aurèle Nicolet (flute), **Fritz Demmler** (flute), **Berlin Philharmonic Orchestra** conducted by **Igor Markevitch.** D.G.G. Archive EPA37138 (7 in., 16s. 8½d.).

The austere Archive sleeve and forbidding legend, "Research Period VIII", encase an attractive little disc of spirited and graceful music, brightly performed. I'm sure the Archivists know better than I do, but it seems to me inconceivable that Cimarosa can have intended his thinly written slow movement to be played without a harpsichord continuo to bridge the gaps. Nevertheless, a pretty record.

A.P.

FRANCK. Symphonic Variations for Piano and Orchestra.

RIMSKY-KORSAKOV. Piano Concerto in C sharp minor, Op. 30. Paul Badura-Skoda (piano), **Philharmonic Symphony Orchestra of London** conducted by **Artur Rodzinski.** Pye-Nixa WLP20026 (12 in., 39s. 7½d.).

Symphonic Variations:

Joyce, Paris Cons., Munch (8/52) LXT2692
Lympany, Philharmonia, Susskind (12/52) (H)CLP1002
Casadesu, Philharmonia, Weldon (2/54) 39CX1118
Ciccolini, Paris Cons., Cluytens (12/54) 39CX1100

Piano Concerto:

Badura-Skoda, V.S.O., Swoboda (10/53) WLP5068
Jacquinot, Philharmonia, Fistoulari (8/55) PMD1026

Paul Badura-Skoda's earlier version of the Rimsky-Korsakov Piano Concerto was one of the first Westminster recordings to be issued in this country by Nixa. L.S. welcomed it as one of the best recordings of the piano that he had heard—though the orchestral sound was less good. By 1956 standards it still ranks as an unusually fine recording of the piano. For various reasons, detailed below, I prefer it to the "re-make" by the same artist.

The new disc, however, has one clear advantage. The orchestral sound is well balanced with the solo instrument, and given an equally forward recording. The piano is clear and bright, except occasionally when the texture thickens in the middle range: then the sounds take on a broken

edge. On my copy there is a distracting amount of surface noise—but this is a thing which can vary from disc to disc. Badura-Skoda's performance is splendid: elegant, limpid, filled with romantic feeling and affection for the music. But the earlier version, a conspicuously beautiful performance, has a shade more wonder in the slow movement, a little more exuberance in the finale. There is not a great deal in it, but on the whole the former reading offers a slightly more winning account of the work. Swoboda is dreamier, less forthright in his handling of the score, than Rodzinski.

For those who do not know the work (and it never seems to be played in the concert hall), it was described by its composer as "in all ways a chip from the Liszt concertos". Its three connected movements, or sections, are based on transformations of a single theme, a Russian one "chosen not without Balakirev's advice". It is a colourful, attractive work: one wonders why the Prom planners neglect it.

It is, however, rather short value for a 12-inch LP side. Here the earlier disc scores another advantage, by allotting two-thirds of a side to it, and using all the rest of the disc for the Scriabin Piano Concerto, a far more appropriate coupling. All the same, Badura-Skoda's Variations Symphoniques are worth hearing. The delivery of the familiar phrases is carefully and subtly inflected. There is nothing obvious about the handling: it has all been thought out, and thought out afresh. Perhaps the result is a little slow, a little lacking in the champagne bubble which since the Cortot recording we have come to expect. Ciccolini gives the more conventional reading of the work, very well executed. The recording on this side is more dependable than that on the other, though brightness here involves a certain amount of dryness, and the hard, dry strokes on the timpani in the final pages are absurdly over-prominent.

A.P.

KODALY. "Háry János"—Suite. Dances of Galanta. Dances of Marosszek. Philharmonic Symphony Orchestra of London conducted by **Artur Rodzinski.** Pye-Nixa WLP20028 (12 in., 39s. 7½d.).

Kodály's *Háry János* Suite is one of the pieces which afford to recording engineers the chance of showing off their best technique. The dynamic range is considerable: the strange whirrings and clinkings of *The Viennese Musical Clock*, No. 2, the exposed percussion strokes of all kinds which accompany *The Battle and Defeat of Napoleon*, No. 4, and the bugle calls with their distant answers, are all special effects which can be made to sound wonderful—as can all the multicoloured scoring.

They do sound wonderful on this new Nixa disc, which I heartily recommend. The sound is full and brilliant, without a trace of distortion in the loud passages, and it drops down to hushed pianissimos without allowing any rustle of surface noise to intrude. This is the first time that these three very enjoyable Kodály pieces have been put on to a single disc; and—unless

Panthéon

10" LP records

(made in France)



BORODIN
Polovtsian Dances
SMETANA
Vltava (The Moldau)
Bamberg Symphony Orchestra (Perlea)
XPV1025

HAYDN
Symphony No. 100 in G (Military)
Bamberg Symphony Orchestra (van Remoortel)
XPV1036

MOZART
Concerto for Piano and Orchestra No. 20 in D minor, K.466
Monique de La Bruchollerie, piano—Pro Musica Symphony Orchestra, Vienna (Hollreiser)
XPV1005

RAVEL
La Valse—Bolero
Nouvelle Association Symphonique de Paris (Leibowitz)
XPV1023

SCHUBERT
Symphony No. 8 in B minor (Unfinished)
Bamberg Symphony Orchestra (Hollreiser)
XPV1014

SCHUMANN
Concerto for Piano and Orchestra in A minor, Op. 54
Guiomar Novaes, piano—Vienna Symphony Orchestra (Klemperer)
XPV1010

TCHAIKOVSKY
Concerto for Piano and Orchestra No. 1 in B flat minor, Op. 23
Monique de La Bruchollerie, piano—Vienna Symphony Orchestra (Moralt)
XPV1004

Price 26/5 per record, inc. P.T.

Comment . . .

"This is High Fidelity"

VOX

DL 130

"When this record was received some months ago, I decided not to review it immediately. The record itself and the accompanying book had for the scientist an obvious, straightforward, textbook quality about which there seemed little to say. If it were to prove useful to the non-technical listener, one could only discover its value by trying. I have tried. And I have been so staggered by the effect on those who, over the months, have been cajoled into listening that the writing of this brief note became an obligation. The record, using mainly excerpts from orchestral war-horses, sets out to show two things: (a) how close to live music we are with a first-class recording and high-class gear, (b) *precisely what* one is missing without either or both. The book presents the physical reasons for success clearly in the simpler terms descriptive of natural phenomena.

"My conclusions from extended guinea-pig research, coupled with comprehensive reading of reviews by alleged experts (whose purely musical insight is not necessarily in question) are as follows:

"1. Many people who purchase expensive equipment waste their time manipulating knobs to no purpose: they do not know what to listen for. This record will tell them—and they will be delighted.

"2. A great many record-reviewers are so frequently lost for words because of a neglected education in the elementary physics of sound. This book will inform them.

"It is highly desirable that both types of interested parties should learn: with this imaginative issue, there is no reason why, almost painlessly, they should not."

MUSIC REVIEW, November, 1956.

One 12in LP record with 24-page booklet in special container, including P.T.: £3.5.3½

33¹/₃ r.p.m.

High Fidelity

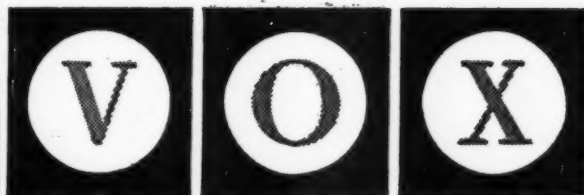
Long Playing

Microgroove Records

Complete catalogue from your dealer or from

VOX PRODUCTIONS (G.B.) LTD.

231 OXFORD STREET, LONDON, W.1





Learn the French* they speak in France

TO LEARN a language really well you must hear the rhythm, the lilt, of the everyday speech of ordinary people. Linguaphone teaches you by this quick thorough, effortless method. You learn by listening to the voices of distinguished speakers and professors on specially prepared Linguaphone records, following the words in the illustrated textbook. In half the usual time, Linguaphone enables you to speak, read and write the language—and, above all, to understand it when spoken. There is no formal learning. From the start you are thrown into the conversational atmosphere of the boulevard, the café and the place. Linguaphone courses are continually being brought up-to-date. The very latest high-fidelity recordings are used. Put in fifteen minutes a day and in a few months you can express yourself freely in the language of your choice.

POST THE COUPON BELOW for full particulars of Linguaphone, the World's leading conversational method.

—LINGUAPHONE FOR LANGUAGES—

(Dept. W.5)

★ or any of
32 languages including

FRENCH **GERMAN**
☐ ☐
SPANISH **ITALIAN**
☐ ☐

Other language(s)

Put a cross against the
language and give your
reason for learning.

Reason

NAME.....
(Block Capitals)
ADDRESS.....

To the LINGUAPHONE INSTITUTE,
(Dept. W.5), Linguaphone House,
287 Regent Street, London, W.1

Please send me (post free) your 26-page book
about Linguaphone and details of the Week's Free
Trial Offer.



announces the first release in

The United Kingdom and British Empire of Boite à Musique

records

The records listed below comprise the first release by Argo of records from the excellent catalogue of the French Company Boite à Musique. We are sure these artistic and technically high-quality records will find a warm welcome from English Record Collectors.

Release Date January 12th

Mozart The Four Quartets for Flute and Strings
Jean-Pierre Rampal flute and the Pasquier Trio
1—12-in. 1.p. RG94

Vivaldi Concerto in D major Sonata in A minor
Concerto in G major Sonata in C minor
Concerto in F major
J. P. Rampal, flute P. Pierlot, oboe
P. Hongne, bassoon R. Gendre, violin
R. Veyron-Lacroix, harpsichord
1—12-in. 1.p. RG95
(Grand Prix du Disque 1954)

Josquin Des Pres Miserere

Pierre de Manchicourt

Mass "Quo abiit dilectus tuus"
The Choir of SAINT-EUSTACHE
directed by
R. P. Emile Martin

1—12-in. 1.p. RG90

"The Ballad of the Boll Weevil"

and other songs from the United States
sung by
Gordon Heath and Lee Payant
of the Abbaye Club, St. Germain de Prés
1—12-in. 1.p. TM92

And from Argo recently another best-selling L.P.—

EVENSONG
in King's College Chapel, Cambridge
1—12-in. 1.p. RG99

Please write for free inclusion on mailing list to
Argo Record Company, 29 George Street, London, W.1

1957

tish

ie

ase by
French
tic and
elcome

gs
er Trio
RG94

minor
minor

oboe
violin

RG95

RG90

States

e Prés
TM92

RG99

W.1

ORIGINAL
NEW YORK
CAST

DAVID HERBERT and JOSHUA LOGAN

EZIO PINZA WALTER SLEZAK
A NEW MUSICAL

"FANNY"



Musical Play by

S. N. BEHRMAN and JOSHUA LOGAN

Music and Lyrics by

HAROLD ROME

(Based on the writings of Marcel Pagnol)

Directed by

JOSHUA LOGAN

His Master's Voice

LONG PLAY 33 $\frac{1}{3}$ R-P-M RECORD CLP 1099



"His Master's Voice"

LP records of other current shows include

LONDON :—THE BOY FRIEND DLP1078

THE PAJAMA GAME CLP1062

NEW YORK :—CRANKS CLP1082

* Ideal Exchanges
for Record Tokens

THE GRAMOPHONE COMPANY LTD • (RECORD DIVISION)
8-11 GREAT CASTLE STREET • LONDON • W.1



WONDERFUL AMERICAN ARTISTS

"Bing Sings Whilst Bregman Swings"
BING CROSBY
 with BUDDY BREGMAN AND HIS ORCHESTRA
 The song is you; Mountain Greenery;
 Cheek to cheek; 'Deed I do; Heat Wave;
 The Blue Room; Have you met Miss Jones;
 I've got five dollars; They all laughed;
 Nice work if you can get it;
 September in the rain;
 Jeepers Creepers
 CLP1088(LP)

"Ella and Louis"
ELLA FITZGERALD
LOUIS ARMSTRONG
 with OSCAR PETERSON, HERB ELLIS,
 RAY BROWN, BUDDY RICH
 Can't we be friends; Isn't this a lovely day;
 Moonlight in Vermont; They can't take that away from me;
 Under a blanket of blue; Tenderly; A Foggy Day;
 Stars fell on Alabama; Cheek to Cheek;
 The Nearness of you; April in Paris
 CLP1098(LP)

"Buddy Rich sings Johnny Mercer"
BUDDY RICH
 with Orchestra conducted by BUDDY BREGMAN
 Goody Goody; Out of this world; Skylark;
 Accent tchu ate the positive; One for my baby;
 Fools rush in; Day in, day out;
 Blues in the night; Trav'lin' light;
 Too marvellous for words;
 This time the dream's on me; Dream
 CLP1092(LP)

"The Cole Porter Song Book" sung by
ELLA FITZGERALD
 CLP1083-4(LP)

"In a romantic mood"
OSCAR PETERSON
 with strings
 CLP1086(LP)

"Anita"
ANITA O'DAY
 Outstanding vocal artistry in romantic songs
 CLP1085(LP)

"HIS MASTER'S VOICE" RECORDS



Top Tunes

ON "HIS MASTER'S VOICE" RECORDS



Top Recordings

"Drummer Man"

GENE KRUPA

with ANITA O'DAY and ROY ELDRIDGE
plays his 12 greatest numbers
CLP1087(LP)

PEARL BAILEY

with LOUIS BELLSON and his Orchestra
Tired;
Go back where you stayed last night
POP244(78 & 45)

ANITA O'DAY

You're the top; Honeysuckle Rose
POP245(78 & 45)

JANE POWELL

True Love; Mind if I make love to you;
(both from film: "High Society")
POP267(78 & 45)

PETER HANLEY

I love you Samantha (film: "High Society");
I wanna see you when you weep
POP279(78 & 45)

ELLA FITZGERALD

The silent treatment;
The sun forgot to shine this morning
POP266(78 & 45)

DON, DICK 'N' JIMMY

Two voices in the night; That's the way I feel
POP280(78 & 45)

E" RECORDS

101, 111 G.T. CASTLE ST. • LONDON • W.1.



*Ideal
Exchanges
for
Record
Tokens*

The
**"MUSIC OF THE
 BAND" IS GRAND
 on these LP's**

**THE BAND OF THE IRISH
 GUARDS**

Conductor: Capt. C. H. Jaeger, Mus.Bac.
 L.R.A.M., A.R.C.M., p.s.m.
 A programme of popular Regimental
 Marches and well-loved Military
 Brass Band Numbers

CLP1076

"H.M.V. CLP1076 is remarkable from the technical point of view. I venture to predict that it will establish itself both as a 'Test' record and one frequently chosen to demonstrate the quality of reproducing equipment. I have tried it on three different outfits, it is extremely good on all and the sound is positively thrilling. . . Included are traditional tunes like *Shepherds' Hey* and the *Irish Washerwoman*, *Louis Ganne's famous Marche Lorraine*, *Strauss's Perpetuum Mobile*, *Jigger's Corn* by Captain Jaeger himself and a quantity of light and tuneful music in excellent arrangements. . . it is a truly outstanding record".

W. A. CHISLETT, GRAMOPHONE



"HIS MASTER'S VOICE"

● Ideal Exchanges for Record Tokens

THE GRAMOPHONE COMPANY LTD. (RECORD DIVISION) · 8-11 GT. CASTLE STREET · LONDON W.1

**MASSED BANDS
 FROM THE SEARCHLIGHT TATTOO,
 WHITE CITY, 1956**

DLP1131

(Proceeds of this record are devoted to SSAFA)

**THE BAND OF H.M. ROYAL MARINES
 (Portsmouth)**

Conductor: Lt.-Colonel F. Vivian Dunn
 M.V.O., F.R.A.M., R.M.,
 A selection of Regimental Marches

CLP1016

"No one needs to be told that the Band of the Royal Marines is one of the best military bands in England. . . In this record the playing is as good as, and the recording far better than, anything we have had before. It is backed by a march arrangement of the jolly Australian tune *Waltzing Matilda*."

W. A. CHISLETT, GRAMOPHONE

1131

S

1016

oyal

as,

we

W. I

her
cou
men
Rod
tag
and
surp
tune
full,
tone
an
box
is ju
the
ma

PR

I
45,
mc
Pla
to
spr
for
sai
ex
fir
ex
m
ab
ve
at
be
An
pl
re
be
no

R

C
th
st
so
e
b
n
S
n
fi
c
t
n
s
f
v
a
i
v
A
h
a

there are special reasons for wanting other couplings—this would be my first recommendation for all three works. Arthur Rodzinski gives vivid interpretations, holding the rhythms with fascinating artistry, and he has encouraged the L.P.O. to surpass themselves. The strings in the big tune of the *Marosszek Dances* are firm and full, and emerge with a beautifully round tone; and the L.P.O. flautist shows himself an outstanding player in the "musical box" section of this work. The only fault is just one pre-echo of a string entry towards the end of *Dances of Marosszek*; it hardly matters. A.P.

PROKOFIEV. Symphony No. 1 in D major, Op. 25, "Classical". L'Orchestre des Concerts Lamoureux conducted by Jean Martinon. Philips NBE11046 (7 in., 11s. 10d.).

By recording this short symphony on a 45, Philips are able to offer it at not much more than half its cost on Decca's Medium Play (LW5096), and many will be grateful to them for a good bargain. The playing is sprightly, and Martinon even finds room for the repeat in the finale. But it must be said that the bargain is only possible at the expense of some over-fast playing in the first two movements. In an unintentional experiment, I proved that Martinon's first movement, played at 33½, comes out at about the same tempo as Ansermet's Decca version played at its proper speed. Martinon at 45 is surely exceeding the speed limit, both here and in the slow movement. Also Ansermet has time to draw more polished playing from his orchestra, and he is recorded with more clarity, the timpani being noticeably cleaner. Nevertheless the new Philips is wonderful value. R.F.

ROUSSEL. Symphony No. 3 in G minor, Op. 42. Symphony No. 4 in A major, Op. 53. Orchestre de la Suisse Romande conducted by Ernest Ansermet. Decca LXT5234 (12 in., 39s. 7½d.).

Symphony No. 4:
Lamoureux, Tzipine

(2/51) CTL7003

Ansermet with the Suisse Romande Orchestra have made such a reputation in this kind of repertoire—the neo-classic style of the 1930s—and Decca has produced so many excellent recordings of them, that expectations for this latest disc will certainly be high. In addition there is the fact that no previous LP of the masterly Third Symphony is available. It is therefore the more disappointing to have to report that for once the magic touch is missing. In the orchestral playing, for all its good points, there are many passages of rather hit-or-miss ensemble—not enough to make one switch off in disgust, but not good enough for performers of this calibre—and the solo violin in the *Adagio* sounds very tentative; and as for the recording, it lacks the bright immediacy Decca usually gives us. In some works this recorded quality, if not to be actually admired, could be tolerated; but here, where Roussel's crisp, pungent phrases should crackle like an electrical discharge, the effect is merely soggy. We must content

ourselves in patience yet for a worthy issue of this buoyant and exhilarating symphony.

The Fourth Symphony, written five years later than its predecessor, comes off much more successfully. The recording is superior to that of its fellow, and did I not know the care with which Ansermet always prepares everything I should have said that the work had been better rehearsed, though the strings do not everywhere sound like those of a first-class orchestra. If this sounds somewhat grudging praise, perhaps it is that the reverse side had coloured my attitude. But certainly Roussel's biting, clean-cut and virile idiom, as expressed in both these fine symphonies, comes as a bracing tonic after the pompous rhetoric, the shallow pattern-making or the mannered acidity of so much music of recent times. If you don't already know these works, try them—it's as invigorating as a blow on Beachy Head. L.S.

SCHUBERT. Symphony No. 9 in C major, D.944. Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. Pye - Nixa NGL16006 (12 in., 39s. 7½d.).

Concertgebouw, Krips (10/52) LXT2719
N.B.C. S.O., Toscanini (4/54) (H)ALP1120
Halle, Barbirolli (11/54) (H)ALP1178
Berlin P.O., Furtwängler (3/55) DCM18015-6
New York S.O., Walter (11/55) ABL3074

Boult gives a vigorous reading of the Great C major. Perhaps the slow movement, here agreeably mobile, and the finale, distinctly forceful, respond best to the treatment; almost equally well indeed might the scherzo, though on this occasion the making of rather many repeats does seem to protract it somewhat. The first movement is by comparison a little less happy; the speed adopted for the body of the movement, in itself entirely convincing, does seem to involve a small degree of slowing-up each time the second subject comes round.

There is a very high standard of orchestral performance; high enough to throw into relief a rather wide oboe vibrato, confined, fortunately, mainly to solo passages. There is, too, quite a high standard of recording; but not all the breadth of tone of the full orchestra is caught, and at one moment in the finale an extra special *fortissimo* does precipitate a very slight fall in pitch, immediately recovered.

The alertness of the performance, however, makes this new Nixa version most recommendable to listeners sharing this dynamic view of the symphony's qualities. At the opposite pole, in style, is the very well-recorded D.G.G. version, on which Furtwängler takes all of three sides (the fourth is devoted to the Haydn 88th Symphony) to persuade the Berlin Philharmonic into a most beautiful execution of his extremely leisurely view of the work. Somewhere in between these very different readings is that of Krips; and new pressings of his Decca record have to them a revitalised sound quite good enough to reinstate this old-timer as a safe recommendation to a new purchaser in search of a well-played and well-recorded single-disc version of the symphony. M.M.

SCHUBERT. Incidental Music to "Rosamunde", Op. 26. Overture "Die Zauberharfe". Serenade "Zögernd leise", Op. 135. 23rd Psalm "Gott Meine Zuversicht", Op. 132. Diana Eustrati (contralto), Berliner Motettenchor (Chorus Master: Günther Arndt), Michael Raucheisen (piano), Berlin Philharmonic Orchestra conducted by Fritz Lehmann. D.G.G. DGM18101-2 (two 12 in., 79s. 3d.).

"Rosamunde":
V. State Op., Dixon (7/54) WLP5182
V.S.O., Loibner (5/55) NBL5007

We have been wanting a recording of the complete *Rosamunde* music that is wholly well conducted, played, sung and recorded, and here it is. Neither of the other versions was entirely satisfactory. Even the Nixa, easily the better, had extraordinarily insensitive conducting in all Schubert's more tender moments—in the B flat *Entr'acte*, for instance. The late Fritz Lehmann was inclined to leisurely speeds which he sometimes let get slack in rhythm, but he is evidently completely in sympathy with Schubert, and though he often does not hurry himself here, yet only once did I feel that the flow of a melody, its underlying rhythm, was lost. This was in the *Andante* of the *Zauberharfe* Overture (commonly known as *Rosamunde* in the concert hall), but if I felt disappointment then, it was immediately dispelled by the enchanting playing at the *pp* start of the main part of the Overture. The playing Lehmann gets from the Berlin Philharmonic is, indeed, a delight throughout, and not least in the lovely *pp* string sound, so well caught by the recording itself. There is plenty of vitality in the dramatic movements, the greatest sensitivity in pieces like the ever lovely *Entr'acte* in B flat, and sheer charm in the more delicate ballet music.

The chorus is very good, especially in the style which they bring to the Shepherds' and Huntsmen's choruses, while Diana Eustrati sings beautifully and sensitively. As to the recording it is D.G.G. in their best form. If I kept noticing particularly the beauty of the soft string tone, that was only because that quality is such a rarity, not because the full orchestral sound was anything less than first-rate as well.

It does take three sides, against the two of the other companies, partly due to the conductor's refusal to hurry (and I make absolutely no complaint about that) and also because every repeat is made. This is more questionable and I really wonder if one wants to hear quite so much of everything, even in a complete version, especially with Schubert, who is always ready to put repeat marks everywhere. Some of the less inspired bits do wear their welcome out and one can hear even the most lovely melodies once too often.

Yet the extra side does make an excuse for side four, which gives us the *Zauberharfe* (*Rosamunde*) Overture—that to *Alfonso and Estrella*, which Schubert used at the first performance of the play, is recorded at the start—and the two pieces for women's voices and piano. The 23rd Psalm is a favourite with such choirs and is well known

(it is very well sung on this record), but the unfamiliar *Serenade*, in which Diana Eustrati joins, is charming, the chorus echoing her phrases to a piano accompaniment that would be intolerable had any other composer written it.

You will gather, in fact, that these two discs are wholly and most strongly recommended.

T.H.

STRAUSS, R. Sinfonia Domestica, Op. 53. Sächsische Staatskapelle, Dresden, conducted by Franz Konwitschny. D.G.G. DGM18331 (12 in., 39s. 7½d.).

Vienna P.O., Kraus

(8/52) LXT2043

Look at it whichever way you will, the *Sinfonia Domestica* is an embarrassing work. If you take it with a full knowledge of Strauss's meaning, the whole thing is in such monstrously poor taste: if you ignore the detailed "programme" which governs its course, and listen to it solely as music, it is so maddeningly pretentious, diffuse and lacking in discrimination. But then Strauss, especially in his later symphonic poems, was not much of a one for either consistent taste or for artistic self-criticism; and once he got into his exhibitionist mood—as he did also in the opera *Intermezzo* and in *Heldenleben*, though nothing like as unrestrainedly as here—one feels that he should have had a tame psychiatrist at hand. In a well-known crack about the enormous orchestral forces demanded here, William Wallace wrote of "a child having a bath at 7 p.m., wakened at 7 a.m. and doubtless other intimate details considerably withheld"; but the trouble is that almost nothing is withheld—the night scene between the two parents is the nearest thing I know to pornography in music.

This performance of Strauss's picture of a day in his domestic circle is nevertheless a very fine one. Konwitschny controls and balances his forces admirably, and there is a good deal of subtlety in the playing. Unfortunately the recording has seemingly been taken in a rather large, resonant hall, so that although the whole tone is warmer, and has more depth, than the Decca version, much of the detail becomes merged in the general texture. Since the work depends so greatly on its complex counterpoint—in this regard Strauss certainly did write wonderfully—there must inevitably be certain reservations about this otherwise excellent issue.

L.S.

SUPPE. Overture—"The Jolly Robbers". Overture "Light Cavalry". Vienna Broadcasting Orchestra conducted by Heinz Sandauer. Philips NBE11039 (7 in., 11s. 10d.).

Padding out with *Grove's Dictionary* not a hundred miles from my elbow, I offer the information that Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli, and that's all one man, was a German of Belgian descent born on a ship off the coast of Italy. But neither *Grove* nor Loewenberg's "Annals of Opera" have ever heard of *The Jolly Robbers*, and I am proud to have discovered that it was a comic operetta called

Banditenstreiche, which first saw the light of day in 1867. The overture is an attractively silly piece with one highly original touch, ignored on this recording. The score includes a gipsy song with guitar accompaniment, but the vocal line is cued into the clarinet part for occasions when a singer is not available. If anyone ever records this overture again, I hope they will include a vocalist in their calculations. The recording is good, the playing spirited but rather unpolished; rhythms take a moment or two to settle down, the side drum is fractionally behind the beat near the start of *The Jolly Robbers*. I have said nothing of the *Light Cavalry* Overture, the piece for which most people will buy this record; again the performance is lively but rather rough and ready.

R.F.

TCHAIKOVSKY. Piano Concerto No. 2 in G major, Op. 44. Friedrich Wührer (piano), Pro Musica Symphony Orchestra, Vienna, conducted by Heinrich Hollreiser. Vox PL9200 (12 in., 39s. 7½d.).

Mewton Wood, Winterthur, Goehr (9/52) CLP1125
Nikolaeva, U.S.S.R. S.O., Anosov (3/55) MWL312
Cherkassky, Berlin P.O., Kraus (10/56) DCM18292

The sleeve note tells us that Tchaikovsky, writing to Nadejda von Meck of this work, said: "I am much pleased with it, especially the *Andante*". A pity, then, that this movement is almost never heard as the composer wrote it, even though Siloti's drastic revision is said to have had Tchaikovsky's approval. Was he merely being kind and did he want his own beautifully scored movement to be entirely forgotten?

I was greatly hoping that Vox would have produced the original version, for the only LP recording (Nikolaeva) is very unacceptable. As it is, it comes up against Cherkassky's superlative performance of Tchaikovsky-Siloti and in competition with that cannot be greatly recommended, either in playing or in recording.

Wührer gives us merely strong playing where brilliance and glitter are also needed, and matter-of-fact playing where the music cries out for poetry. His finale has nothing like the élan that Cherkassky gives it and the questionably slower speed for its second subject is made the less convincing the first time it comes by not particularly good ensemble between piano and orchestra. All in all, a very prosaic performance.

As to recording, the piano tone is rather heavy and thick, the orchestral sound is not particularly good, and my copy was not free from faint noises in quiet moments and empty bars.

T.H.

TCHAIKOVSKY. Symphony No. 2 in C minor, Op. 17, "Little Russian". Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Georg Solti. Decca LXT5245 (12 in., 39s. 7½d.).

R.P.O., Beecham (11/54) ABL3015

The Ukraine, "Little Russia", produced the folk-tunes which are continually cropping up in this symphony; viewed alongside the later Tchaikovsky, a most easy-going and unhysterical one.

This new version of it is notable for a

superlative recorded sound, among the best of Deccas. It is notable, too, for a reading of considerable vitality on Solti's part—the second movement in particular, the *Andantino marziale*, is propelled irresistibly. So is the succeeding scherzo, and so (in these surroundings, obviously) is the finale. In the total result there may then be thought to be some lack of contrast, particularly as in this performance the strings do rather unduly limit the dynamic range of the scherzo by a reluctance to play very quietly. Nor, here and there, is all the solo woodwind playing quite of the most winning variety; though the principal horn does open the work quite beautifully, and without excessive vibrato—indeed, throughout the symphony the ill effects of this odd Parisian foible are limited to coarsening the brass tone in the ensembles.

To decide between this new version and the excellent existing Beecham one is not easy. The individual playing of the Royal Philharmonic Orchestra is superior to that of the Paris orchestra, but it is not always well balanced; and though Beecham gives an extremely tasteful reading of the music in general he does seem to lack impulse in the scherzo, and, particularly, in the march. Two cuts he makes in the finale do not appear to me to improve it; and the Philips recording, though in fact very good, is not quite the equal in clarity or presence of the new Decca. Owning either version, I would be reluctant to change; owning neither, I would perhaps choose the new one, though not without some backward glances at the fine playing of the Royal Philharmonic Orchestra on the older disc.

M.M.

TCHAIKOVSKY. The Sleeping Beauty, Op. 66. Complete Ballet. Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury MRL2524-7 (four 12 in., 158s. 6d.).

No less than four discs of *The Sleeping Beauty* (or *Princess*, if you like) presumably give us every note of the score. Fans will be ready to wallow in the whole thing, though it will be an expensive wallow, but the ordinary listener who loves his Tchaikovsky ballet music will probably find the Irving/H.M.V. two-disc version enough. Astonishingly fresh and unfailingly inventive as the music is, this is a lot of it to sit through.

Yet one wonders if it is enough to justify the use of eight sides: five of them run for less than twenty minutes, while the first lasts only just over eleven and the third just over twelve. Had three discs been used, the average length of each side would still only be about 24 minutes. (I used a stop-watch, as you will have gathered, and I don't think my arithmetic has gone wrong.) Altogether, it does seem unnecessarily extravagant.

The playing is of the kind we expect from this conductor and orchestra in ballet music (remembering their first-class *Casse-Noisette* some time ago), while the recording is typical Mercury at their best—extremely realistic, even if it is less round in full orchestral passages than H.M.V.'s shorter version. Unless, therefore, you want

REALISM

OVER THE NINE OCTAVE RANGE

Here is a simple unit to give life-like reproduction of any type of sound over 9 octaves—including the entire musical fundamental range with overtones. Home constructors will delight in the true tonal quality, the unequalled transient and low frequency response and the negligible inter-modulation of the G.E.C. Metal Cone Loudspeaker.



G.E.C.

METAL CONE LOUDSPEAKER £9.5.0
TAX PAID.

plus PRESENCE

WITH ADDED 'LIFT' TO THE MEDIUM UPPER REGISTER

Taking advantage of the exceptional bass performance and smooth response of the metal cone loudspeaker, this unit adds "presence" to the reproduction of music—brings the sound right into the room with you. Specially designed as an accessory to the loudspeaker, it's a music lover's "must."



G.E.C.

**PRESENCE UNIT FOR USE WITH
THE METAL CONE LOUDSPEAKER**

£3.19.6
TAX FREE

WRITE TODAY FOR DETAILS

THE GENERAL ELECTRIC CO. LTD., MAGNET HOUSE, KINGSWAY, LONDON, W.C.2.



THE SLEEPING BEAUTY *Ballet*

Complete recording on four 12" L.P.'s

ANTAL DORATI

conducting the Minneapolis Symphony Orchestra

MRL 2524-7

PROLOGUE

The Christening



Tchaikovsky

THE SLEEPING BEAUTY BALLET

ANTAL DORATI
conducting the
MINNEAPOLIS
SYMPHONY
ORCHESTRA

Vol. I Prologue
THE CHRISTENING

MINNEAPOLIS SYMPHONY ORCHESTRA
ANTAL DORATI, Conductor

ACT I

The Spell



ACT II

The Vision



ACT III

Aurora's Wedding



PAUL PARAY

conducting the Detroit Symphony Orchestra

SYMPHONY No. 6 IN F MAJOR

Op. 68 ("Pastoral")

(Beethoven)

MRL 2518

ANTAL DORATI

conducting the Minneapolis Symphony Orchestra

CONCERTO FOR ORCHESTRA

(Béla Bartók)

MRL 2521

DISTRIBUTED BY PYE GROUP RECORDS (SALES) LTD., 66, HAYMARKET, LONDON, S.W.1

completeness whatever the cost, hear the H.M.V. If you do want as much as you can get, then this new issue, if costly, is highly recommended, both for its unfailingly spirited playing and its good recording.

T.H.

VIVALDI. *The Four Seasons, Op. 8.*

John Corigliano (violin), **Philharmonic-Symphony Orchestra of New York** conducted by **Guido Cantelli**. Philips ABL 3063 (12 in., 38s. 3d.).

Barchet, Stuttgart Chamber, Munchinger

(10/51) LXT 2600
Virtuosi di Roma (5/55) (H) ALP 1234

Barchet, Stuttgart P.M., Reinhardt (8/56) DL173-1/2

Parikian, Philharmonia, Guilini (9/56) 33CX1365
Ayo, I Musici (9/56) ABL3128
Bacchetta, Ens. Witold (9/56) TWV91157

Just why Philips, having already brought out the best version of this suddenly hot favourite (or so it would seem, with five recordings brought out within as many months), should want to bid against itself immediately, must be a matter of surmise. In any case, since Cantelli (many as were his outstanding qualities as a conductor of modern works) was never an eighteenth-century stylist, the result does nothing to alter the relative placings of the recordings already available, and merely puts an unnecessary duplication on the market.

Corigliano, like Parikian in the Columbia set, is an accomplished violinist, but the whole style of the performance is against him. The orchestra is over-large and does not articulate cleanly enough; the tone is heavy; the tempo is pulled about with wild rubatos; the harpsichord continuo is played by someone who is quite devoid of ideas—for the most part he does nothing but twang an occasional chord, and in the wonderful slow movement of *Autumn* he is an utter bore; and for some reason an organ appears in the first movement of *Spring* but never thereafter. As an example not only of non-comprehension of style, however, but of insensitivity to the musical though, I would suggest a comparison of the opening of *Winter* with that in, say the other Philips version. It is with regret that I find the virtues of this set outweighed by its faults; and just to make the thing complete, there is a heavy background-roar throughout.

L.S.

SIR THOMAS BEECHAM. *Karelia Suite—Alla Marcia. The Tempest—Canon and Scene from the incidental music (Sibelius). Air de Ballet (Grétry). The Trojans at Carthage—Prelude and March (Berlioz). The last sleep of the Virgin (Massenet).*

Royal Philharmonic Orchestra conducted by **Sir Thomas Beecham**, **Bart**. Philips SBR6215 (10 in., 24s.).

Many readers must have been at a Beecham concert when he has come back to the platform at the end, only to turn to the orchestra and start an encore, usually some ravishing and quite unknown little piece. (One can imagine a wicked twinkle in his eyes—"This will fox the know-alls!") Two at least of these pieces are on this disc, the Massenet and the Grétry, entrancingly played and sounding even better if you put

one on after a session at some long and serious symphony. I cannot imagine any happier end to an evening.

The Berlioz *Prelude* is beautifully phrased and altogether most imaginatively played (and so never dull, which it can so easily become), while Beecham gives a rousing version of the *March*. Sibelius's *Alla Marcia* is a popular favourite, but the two little pieces from his *Tempest* music are unfamiliar and are charmers.

A delightful record, this.

T.H.

THE HOFFNUNG MUSIC FESTIVAL

CONCERT. (a) *Fanfare* (Francis Baines).

Trumpeters of the Royal Military School of Music conducted by the composer.

(b) **A Grand Overture** (Malcolm Arnold).

(c) **Concerto for hosepipe and strings**, 3rd movement only (Leopold Mozart).

(d) **Concerto popolare** (Franz Reizenstein).

(e) **"Surprise" Symphony**, Andante only (Haydn, arr. Donald Swann).

Morley College Symphony Orchestra conducted by (b) the composer, (c) **Norman del Mar**, with **Dennis Brain** (hosepipe), (d) **Norman del Mar**, with **Yvonne Arnaud** (piano), (e) **Lawrence Leonard**.

(f) **Mazurka, Op. 68, No. 2** (Chopin, arr. Daniel Abram).

Tuba Quartet (N. Amherst, G. Hoffnung, J. Howell, J. L. Wilson).

(g) **Lochinvar** (Walter Scott, music by Humphrey Searle).

Yvonne Arnaud and Gerard Hoffnung (speakers) and percussion.

(h) **Variations on "Annie Laurie"** (Gordon Jacob).

Festival Ensemble conducted by the composer. Recorded in the Royal Festival Hall, November 13th, 1956. Columbia 33CX1406 (12 in., 39s. 7½d.).

For anybody who went to this unique concert, or who saw as much of it as B.B.C. Television relayed, this record—issued amazingly quickly after the event—will provide a first-rate memento of the occasion: all the "funnies" except Toch's *Geographical Fugue* and the delectable Jenny Johnson's vocal solo (and the Orchestral Switch, which was ingenious rather than particularly amusing) have been included. What it will all sound like to anyone relying on his ears alone I just don't know. Certainly the uproarious laughter from the delighted audience is infectious; but there may well be a lot of irritated frustration at not knowing what the laughter is about. The great burst in the "Surprise" Symphony and the clapping, for example, were for a purely visual gag (of Moyra Fraser making a lunatic appearance); similarly, a big laugh in the Overture (several times over) was for "business" with the vacuum cleaners, the rifles and the enormous drum (not to mention the property cannon); the cheer in the Chopin was for the solemn investiture of mutes to the four tubas; the uncertain bass noises at the end of the Haydn were made by members of the august B.B.C. Music Department staff blowing into (or across) hot-water bottles. "So what?" I can hear some of you ask; and as far as a record is concerned you are quite right. Malcolm Arnold's Overture is, like this,

high-spirited but not much more; the same goes for Francis Baines's *Fanfare* (an obvious legpull, at the start of the concert, with its preliminary drumroll); the *Hosepipe Concerto* and the *Chopin Mazurka* are curiosities, as are Gordon Jacob's *Annie Laurie Variations* (how brilliantly written for the extraordinary combination of instruments!). (The line-up, in case you want to know, is two piccolos, heckelphone, two contra-bass - clarinets, two contra-bassoons, serpent, contra-bass serpent, harmonium, vielle and sub-contra-bass-tuba.) Humphrey Searle's *Lochinvar* is undergraduate Goonery, funny the first time. In fact, the only works with purely aural humour (and I stress that this must be a prime criterion in this context—however much we may enjoy the thought of the others) are Donald Swann's refurbishing of Haydn, which has some delicious fooling, and Franz Reizenstein's scintillating, witty and ingeniously clever concerto which pits the soloist against the orchestra in a battle of wills as to which work they are really going to play. The whole record, in fact, is thoroughly good entertainment, but most of the works will merely make you wish you had been present—and determined to be there next time.

L.S.

CHAMBER MUSIC

BACH. Concerto in A minor for Violin and String Orchestra, BWV1041.

Devý Erlih (violin). **Concerto in D minor for Two Violins and String Orchestra, BWV1043.**

Devý Erlih and Henry Merckel (violins).

Concerto in E major for Violin and String Orchestra, BWV1042.

Henry Merckel (violin). All with the **Pro Arte Chamber Orchestra of Munich** conducted by **Kurt Redel**. London Ducretet-Thomson DTL93067 (12 in., 39s. 7½d.).

Coupled as above:

Barchet and Beh, Stuttgart P-M, Davisson (3/56) PL9150

This record has many virtues, some of them unusual ones; but it also has one major defect: the soloists, more particularly Henry Merckel, do not produce nearly such an agreeable sound as their rivals. In the A minor concerto Erlih's intonation is uncertain, and his tone is markedly unpleasant from bar 105 onwards in the last movement, a difficult passage. In the E major, Merckel is presumably trying to bow in the eighteenth century way, but the result at times sounds suspiciously like poor playing rather than stylishness; the slow movement needs a singing tone that is not to be found on this disc. In the Double Concerto the intonation is again at fault, and in the finale some of the playing is very rough indeed. (And is there a not-quite-perfect tape join in bar 19?) By contrast the Russians, Kogan and Gilels, draw a very different tone quality from their instruments, rounded and lyrical (Col. 33CX1373), and in the solo concertos Barchet on the Vox disc of last month sounds a better violinist.

Yet this record is very far from being a dead loss. The quality is good and the

balance is much better than on the Vox; the soloists sound as though they are in among the orchestra, instead of out in front hogging the microphone. And for once there is plenty of harpsichord continuo, whereas on the Vox the distinguished harpsichordist billed on the label is all but inaudible. Even on this new disc, I must admit that the harpsichord is apt to disappear in just those passages where it is most needed—for instance bar 17 onwards in the finale of the E major, where Bach wrote only the solo part and the bass line. Nevertheless this is a scholarly and interesting record which may well have the defects as well as the virtues of an eighteenth century performance. R.F.

BACH. Three Sonatas for Viola da Gamba and Harpsichord obligato. No. 1 in G major, BWV1027: No. 2 in D major, BWV1028: No. 3 in G minor, BWV1029. **August Wenzinger** (viola da gamba). **Fritz Neumeyer** (harpsichord). D.G.G. Archive APM14009 (12 in., 39s. 7½d.).

Coupled as above:

Schats and Sartori

(12/56) PL9010

August Wenzinger is well known as the conductor of the Schola Cantorum Basiliensis; their recording of the Brandenburg Concertos is as good as any, and indeed this small chamber group is famous for its stylish performances of seventeenth and eighteenth century music. This is the first record of Wenzinger as a soloist, that I have come across and very good it is, an improvement in every way on its rival. The very great problems of balancing the rather negative tone quality of a viola da gamba with that of a harpsichord are successfully overcome, and the playing is both scholarly and musical. Perhaps the harpsichordist uses rather more octave couplers than he need, notably in the finale of the first sonata, and in the very difficult finale of the second there are one or two anxious moments. But generally speaking the playing is very good indeed, and this second sonata is such a beautiful work that the disc would be worth buying for it alone.

Wenzinger uses a viola da gamba made by Jacobus Stainer of Ahsam in 1673. I noticed that he did not play the low B in the last movement of the D major, and presumably this note was not available on his instrument. Incidentally this is the only movement in the three sonatas in which the soloist is taken below F sharp, the note a semitone below a 'cellist's G string. The tessitura generally lies very high, too high to be comfortable on a 'cello.

Strongly recommended.

R.F.

BEETHOVEN. Trio No. 4 in D major, Op. 70, No. 1, "Geister". Variations on "Ich bin der Schneider Kakadu", Op. 121a. Trio Santoliquido. D.G.G. DGM18044 (12 in., 39s. 7½d.).

Trio No. 4:

Serkin, A. & H. Busch

(6/53) 33CX1043
(11/56) LXT8253

Apart from the Schubert Trio, Op. 99, reviewed last November, the Trio Santoliquido is a new ensemble for our catalogues, though the three members of it have all

made recordings before. The pianist after whom the ensemble is named, Ornella Puliti Santoliquido, has recorded an 18th century concerto by Cambini, while the string players, Arrigo Pelliccia and Massimo Amfitheatrof (unforgettable name) seem to have specialised in Vivaldi. All are completely at home in the very different world of Beethoven, and the two works on this new disc are most beautifully played. I do not think any other country today has such polished and expert piano trio ensembles as Italy, and the Trio Santoliquido is the equal of the Trio di Bolzano and Trio di Trieste, so far as one can judge on the evidence of this record, and better than any other such combination that comes to mind.

I particularly enjoyed this disc for its inclusion of Beethoven's so-called "Kakadu" variations, a strangely neglected work of which I am very fond. The spacious, tragic introduction, the fatuous little tune (from a Viennese light opera by a forgotten composer called Wenzel Müller) and the gay, clever variations add up to a work of compelling interest with many of the characteristics of Beethoven's "last" period. The "Geister" trio receives a performance very similar in style to that given by the Trio di Trieste which I reviewed two months ago. I find it difficult to choose between these two versions, both of them equally well recorded. There are moments, noticeably in the finale, when the internal balance of the Trio Santoliquido is not quite so satisfactory as that of the Trio di Trieste, and the latter includes the repeat in the first movement. Perhaps the Decca just wins in a photo-finish. Your choice may well depend on the backing: Mozart's fairly familiar trio in E major (Decca), as against Beethoven's unfamiliar "Kakadu" variations (the new D.G.G.). Either disc should give you a great deal of pleasure. R.F.

BARTOK. Sonata for Two Pianos and Percussion. Wilfrid Parry (piano), Iris Loveridge (piano), Gilbert Webster and Jack Lees (percussion), Richard Austin (director). "Contrasts" for Piano, Violin and Clarinet. Wilfrid Parry (piano), Frederick Grinke (violin), Jack Brymer (clarinet). Argo RG89 (12 in., 39s. 7½d.).

Sonata for Two Pianos and Percussion:
Picht-Axenfeld, Seemann, etc.

(11/56) DG18021

These two works were written just before the war in 1937 and 1938 respectively, and like nearly all Bartók's music dating from this time, they are of absorbing interest. Bartók later converted the sonata into a concerto for two pianos and orchestra, but it is hardly ever played in this form, and one wonders why he ever bothered. *Contrasts* was written for Benny Goodman and Joseph Szigeti, and these artists gave the work its first performance; later they recorded it on 78s. It has not previously been available in this country on L.P. The new record follows the published music in naming the piano first of the three instruments, but in fact the piano has much less

of interest than the violin and clarinet, and Argo may have some justification for giving it a rather reticent balance. In general the two works are very well recorded, and in the sonata the timpani notes have far more definition than they have on the rival D.G.G. disc. Indeed all the percussion is clearer, and this in my opinion more than outweighs the slightly more stream-lined ensemble in the German performance. The English timpanist misses his first beats from bar 326 to 329 in the finale, and the side drum does not quite sense the spirit of the last pianissimo bars, wonderfully managed on the German record. But generally the English players give a more spirited performance, and I found the whole side most exciting. In any case two full-scale works for just under two pounds are much better value than one for just under thirty shillings, and *Contrasts* is, perhaps, more immediately attractive than the rather rugged sonata. The pianist is uncertain in the "Bulgarian" middle section of the finale, with its alternation of dotted crotchets and crotchets, and it might have been worth while to record this section again to get the rhythm right, but otherwise the playing is of a very high order. I would strongly recommend this disc, both for its musical interest and for the high standard of performance and recording. R.F.

HANDEL. Concerti Grossi, Op. 6: No. 3 in E minor; No. 4 in A minor. **Karl Richter** (harpsichord), **Bamberg Symphony Orchestra** conducted by **Fritz Lehmann**. D.G.G. Archive AP13011 (10 in., 29s. 6½d.).

This is the fourth instalment in the Archive issue of Handel's Op. 6 Concerti Grossi. It presents the same coupling as Decca LX3024, at the same price; but that Decca Boyd Neel version has also been issued in a 12-inch edition, with all twelve concertos on three discs, and this is obviously a much less expensive way of getting the set. A full comparative review, however, had better wait until the Archive series is complete.

The string playing of the Bamberg Orchestra is excellent, and the recording spacious. By adopting tempi rather (sometimes, considerably) slower than Boyd Neel's, Fritz Lehmann gives the music more of a chance to "open up". I prefer it this way, but can easily understand anyone who opts rather for the brisker Boyd Neel versions. A.P.

MOZART. Oboe Quartet in F major, K.370. Jaap Stotijn (oboe), Jap de Klijn (violin), Paul Godwin (viola), C. van Leeuwen Boonkamp ('cello). Philips ABE10012 (7 in., 13s. 2½d.).

The Mozart Oboe Quartet is a work demanding for its full effect the utmost delicacy from all the players concerned; and here it comes within an ace of getting it. The oboist in particular plays most beautifully, and has the courage to put in a token cadenza in the slow movement where Mozart obviously intended it.

The strings in places could have been

DON PASQUALE**(Donizetti)**

Renato Capecchi, Giuseppe Valdengo.

Petre Munteanu,

Bruna Rizzoli, Claudio Adorni

Chorus and Orchestra of

TEATRO DI SAN CARLO-DI NAPOLI

conducted by

Francesco Molinari-Pradelli

ABL 3140/41.

(available in special presentation box).

A special souvenir booklet, illustrated,
with line by line Italian/English
libretto, is available at an extra charge of 7/6d.

* **THE LOVE OF THREE ORANGES**
(Prokofiev)

Soloists, chorus and orchestra of The

SLOVENIAN NATIONAL

OPERA, LJUBLJANA

conducted by Bogo Leskovich

ABL 3150/51.

(available in special presentation box
with descriptive booklet).

* available 15th January

RECORDED OPERA from PHILIPS

ANTIGONAE (Carl Orff)

Scenes 4 & 5

Christl Goltz, Hermann Uhde,

Joseph Greindl, Hilde Rössl-Majdan

Vienna State Opera Chorus

Members of The Vienna Symphony Orchestra

conducted by Heinrich Hollreiser

ABL 3116.

German/English text available separately—1/6d.

MANON (Massenet)

Toi ! Vous ! (Duo de Saint-Sulpice)

MANON LESCAUT (Puccini)

Tu, tu amore ?

Dorothy Kirsten and Richard Tucker

The Metropolitan Opera Orch., New York

conducted by Fausto Cleva

NBE 11051 (E.P.)

**LONG-PLAYING
RECORDS**

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2.

Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the famous 'Featherweight' Pick-up.

SIR THOMAS

—a selection of favourite encores.

Sibelius:

Alla Marcia (Karelia Suite).

Grétry:

Air de Ballet (Zémir et Azor).

Sibelius:

Canon; Scene (The Tempest).

Berlioz:

Prelude & March (Les Troyens).

Massenet:

The Last Sleep of the Virgin.

* **SBR 6215.****MEHUL**

Overtures:

Timoléon; Le Trésor Supposé;

La Chasse de Jeune Henri.

ABR 4056.**TCHAIKOVSKY**

Casse Noisette (Nutcracker) Suite

SBR 6213.

Symphony No. 2 in C minor

(Little Russian)

ABL 3015.**Sir Thomas Beecham, Bart.**

conducting The Royal Philharmonic Orchestra on

PHILIPS**MOZART**Symphony No. 35 in D major
K.385 ('Haffner').Symphony No. 36 in C major
K.425 ('Linz').**ABL 3067.**Symphony No. 39 in E flat major,
K.543.Symphony No. 40 in G minor,
K.550.**ABL 3094.****DELIUS**

Sea Drift

(with Bruce Boyce and The BBC
Chorus).Paris—The Song of a Great City
ABL 3088.**BERLIOZ**

Overtures:

Le Carnaval Romain;

Le Corsaire; Les Francs-Juges;

King Lear; Waverley.

ABL 3083.

Te Deum

with London Philharmonic Choir.

Alexander Young (tenor).

ABL 3006.

The Budapest String Quartet**PROKOFIEV**

'Classical' Symphony.

JEAN MARTINON conducting

*The Lamoureux Orchestra (Paris).** **NBE 11046 (EP).****SUPPÉ**

Overtures:

Light Cavalry and The Jolly
Robbers.

HEINZ SANDAUER conducting

*The Vienna Broadcasting Orchestra.** **NBE 11039 (EP).**

Beethoven:

String Quartet No. 5 in A major,
Op. 18.

String Quartet No. 6 in B flat, Op. 18.

* **ABL 3125.**String Quartet No. 3 in D major,
Op. 18.String Quartet No. 4 in C minor,
Op. 18.* **ABR 4051.****CLARA HASKIL**

Mozart:

Piano Concerto No. 20 in D minor,
K. 466.Piano Concerto No. 23 in A major,
K. 488.*The Vienna Symphony Orchestra
conducted by PAUL SACHER.** **ABL 3129.****GUIDO CANTELLI***(By permission of HMV).*

VIVALDI

The Four Seasons.

THE PHILHARMONIC-
SYMPHONY ORCHESTRA OF
NEW YORK.

John Corigliano (violin).

* **ABL 3063.****J. S. BACH**Ten favourite pieces for
harpsichord.

Isolde Ahlgrimm.

* **SBR 6209 (Favourite Music series).****A MOZART MINIATURE**Favourite excerpts from vocal,
orchestral and instrumental
works.Arthur Grumiaux, Clara Haskil,
George London, etc. Rudolf Moralt
conducting *The Vienna Symphony
Orch.** **SBR 6200 (Favourite Music Series).**

* available 15th January

Philips Electrical Limited, Gramophone Records Division, Stanhope
House, Stanhope Place, London, W.2.Philips are world-renowned makers of Radiograms, Record
Players and Record Playing Equipment incorporating the
famous 'Featherweight' Pick-up.**EDUARD VAN BEINUM**

Bartók

Music for Strings, Percussion
and Celesta.

Kodály

Hary Janos—Suite.

*The Concertgebouw Orchestra
(Amsterdam).** **ABL 3163.****BRUNO WALTER**

Richard Strauss:

Don Juan, Op. 20.

Tod und Verklärung, Op. 24.

*The Philharmonic-Symphony
Orchestra of New York.** **ABR 4058.**

MOZART

MASS IN C MINOR
Teresa Stich-Randall
Hilde Rössl-Majdan
Waldemar Kmentt
Walter Ranzinger
*The 'Wiener Kammerchor' and
The Vienna Symphony Orchestra
conducted by Rudolf Moralt*
ABL 4043/44.

SHOSTAKOVITCH

VIOLIN CONCERTO
David Oistrakh with
*The Philharmonic-Symphony Orchestra
of New York*
Conductor : Dimitri Mitropoulos
ABL 3101.

BRUCKNER

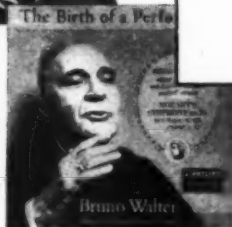
SYMPHONY No. 8 IN C MINOR

SCHUBERT

SYMPHONY No. 3 (side 4)
*The Concertgebouw Orchestra
(Amsterdam)*
Conductor : Eduard van Beinum
ABL 3086/7.

STRAVINSKY

THE RITE OF SPRING and
THE FIREBIRD
The Philadelphia Orchestra
Conductor : Eugene Ormandy
NBL 6032.

**CORELLI**

CONCERTI GROSSI, Op. 6 (Nos. 5 and 6)
I Musici
SBR 6207.

SCHUBERT

QUINTET IN C MAJOR, Op. 163
Isaac Stern, Alexander Schneider
Milton Katims, Paul Torteller
Pablo Casals
ABL 3100.

NIELSEN

"SINFONIA ESPANSIVA"
*The Danish State
Radio Symphony Orchestra
conducted by John Frandsen*
NBR 6034.

THE BIRTH OF A PERFORMANCE

(Actual rehearsals and finished
performance of
MOZART'S LINZ SYMPHONY)
Bruno Walter conducting
*The Columbia Symphony Orchestra**
ABL 3161/2.

* (The Columbia Symphony Orchestra is a hand-picked body
of musicians drawn from the NYPSO, the former NBC and
CBS orchestras, and the Metropolitan Opera Association.)

As from 1st January, 1957, the following
price revisions for the Philips
Red Label series will take effect :
ABL series—39/7½d.
ABR series—29/6½d.
The prices of the remaining Philips
labels are unchanged.



LONG-PLAYING
RECORDS

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2.

Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the famous 'Featherweight' Pick-up.
(PG595)

slightly more reticent, and the violinist shares with the oboist a curiously flat-footed view of the proper phrasing for the subject of the Rondo. But beautiful recording, and convenient spacing, make this little disc a most eminently recommendable version of the enchanting work. M.M.

MENUHIN. Perpetuum Mobile (Novacek). **Scherzo - Tarantelle, Op. 16** (Wieniawski). **Malagueña, Op. 21, No. 1**, from "Danzas Españolas" (Sarasate). **Granadina** (Nin, arr. Kochanski). **Yehudi Menuhin** (violin), **Gerald Moore** (piano). H.M.V. 7EB6017 (7 in., 11s. 1½d.).

The Wieniawski, played with brilliance and beauty of tone, and the Nin, played with a warmth amounting almost to passion, are the winners; and not far behind them is the Sarasate, perhaps rather on the cool side. In the face of these successes to suggest that in meeting the certainly astonishing technical demands of the Novacek Menuhin allows in his tone a rather high proportion of scratch to note might seem to be on the churlish side. But in any event the blemish is a small one in relation to the virtues of this disc as a whole: a well-accompanied, well-recorded collection of four popular solos. M.M.

CONCERTOS IN CONTRAST. Concerto Grosso in D major, Op. 6, No. 1 (Corelli). **Concerto Grosso in E minor, Op. 3, No. 3; Concerto Grosso in E minor, Op. 3, No. 3** (Geminiani). **Concerto in F minor** (A. Scarlatti). **Boyd Neel Orchestra** directed from the keyboard by **Thurston Dart**. London L'Oiseau-Lyre OL50129 (12 in., 39s. 7½d.).

Almost all of us, I imagine, have moments of weakness in which any concerto grosso seems the same as any other concerto grosso, but more records like this one should do a great deal to make those moments less frequent. As with other musical "schools" (the Italian or English madrigalists, for example) the more you have a chance of comparing one piece with another the more individuality emerges, until that happy time comes when, a musical Berenson, you can distinguish almost without thinking a Vivaldi concerto from a Corelli, a Locatelli from a Geminiani. There are three criteria for records that aspire to help us on the way, and this one fulfils all of them: the music is well chosen (both good in itself and interestingly contrasted); it is extremely well played; and, not the least important thing, the sleeve-notes are really informative.

The earliest of these three works—or should one say four? (see below)—is probably the Scarlatti Concerto in F minor. Mr. Dart thinks it was probably written between 1706 and 1709, when Scarlatti was associated with the famous *accademia* called L'Arcadia. This artistic society had its headquarters in Rome and ramifications throughout Italy; it was under the patronage of Cardinal Pietro Ottoboni and numbered many distinguished dilettanti

among its members as well as professionals such as Corelli, Pasquini and Scarlatti himself. Corelli's *Concerti Grossi*, Op. 6, which are generally admitted to be the fountain-head of the new form, were only published after his death in 1713, but it seems likely that several of them had been composed many years before—even in the closing years of the previous century. In view of this it seems more plausible to regard Scarlatti's Concerto (which makes no structural use of the contrast between concertino and ripieno) as old-fashioned, looking back to the *sonate a quattro* of composers like Vitali, rather than forward, as Mr. Dart suggests in his sleeve-note, to the orchestral quartets of Tartini or Stamitz. It's a dignified piece and sombre for all that it ends with an *Allemanda*.

Corelli's D major concerto, which he placed at the beginning of his Op. 6, is one of the great classics of the concerto grosso literature, and it is very good to have it made available in a thoroughly commendable version. It seems to me to contain the best music on this record (though that is no disparagement of the other pieces), and I would recommend any prospective buyer to try it—particularly the serene third movement in B minor (*Largo*). This is the limpid classical ideal of Italian violin music, and I can hardly imagine it better played.

Geminiani is a rather curious figure, whose music has given rise to widely divergent judgements. Some scholars have praised his harmonic daring and stylistic liveliness; others have attacked the irregular, improvisatory nature of his writing. In the case of his *Concerti grossi*, Op. 3, the situation is further complicated by the fact that they exist in two different versions—one published in parts in 1733, the other in score in 1755. He is in fact a peculiarly difficult composer to assess, and the Boyd Neel Orchestra have done us a considerable service by presenting both versions of the third (and probably the best) concerto in this set—a procedure that could become annoying if it were indulged in too often, but is occasionally (as here) very instructive. I am myself inclined to believe that Geminiani's "modernity" is a little superficial, and I hope that Mr. Dart and the Boyd Neel Orchestra will give us a chance of comparing him on some future disc with his contemporary Locatelli, whom Manfred Bukofzer rated considerably higher.

A word on the method of performance. As the note remarks, the ideal continuo set-up for church concertos is probably organ for the ripieno, arch-lute for the concertino, and one might add that for pieces in the more secular tradition two harpsichords are better than one. In fact Mr. Dart uses the organ for the Corelli and the first version of the Geminiani, and the harpsichord for the later version and the Scarlatti. This works well, but one might perhaps put in a plea for an experiment in the future with two continuo instruments, even (dire compromise!) substituting a harpsichord for the desirable but unavailable arch-lute. It only remains to be said that these performances make use of both musicological knowledge and musical feeling

on the question of ornaments and that the whole thing is brimful of style. There are a few minor quibbles—why, in the last movement of the Corelli, does the violinist substitute groups of four semiquavers for quaver triplets, and why does the note suggest that there are four soloists only in the second version of the Geminiani, whereas all four are in fact used in both versions?—but in general this record can be wholeheartedly recommended. A carefully built up series of anthology discs like this one could do more for our knowledge of eighteenth century music than any number of laboriously performed, indigestible "complete" recordings.

As a giggling postscript it should be noted that Geminiani's tempo-markings for the two versions of the E minor concerto are different. They should read as follows:

1733: Adagio e staccato — Allegro — Adagio — Allegro.

1755: Grave — Allegro moderato — Andante — Allegro.

That Mr. Dart is aware of these changes seems likely from the fact that he takes the third movement faster in the second version, but they have been obscured on the sleeve and the label. J.N.

INSTRUMENTAL

BACH. Six Little Preludes, BWV933-938. Capriccio on the Departure of a Beloved Brother in B flat major, BWV992. Fritz Neumeyer (clavichord). D.G.G. Archive AP13038 (10 in., 29s. 6½d.).

If you play this record with your volume control at its normal position, and there is nothing on it to warn you not to, the effect is quite unrealistic. Though the eighteenth century clavichord had a good deal more tone than most books lead one to suppose, and certainly more than most modern English clavichords, it was none the less one of the quieter instruments. With the volume turned down, realistic sounds can be obtained from this record, including a certain amount of action noise which should not worry anyone. The *Six Little Preludes* are those that come in a group in the middle of Augener's volume of Short Preludes and Fugues, the first of them in C major; they are attractive pieces, often used for teaching purposes, which is no doubt what Bach wrote them for. The *Capriccio* is much less familiar, and has not previously been available on LP in this country. It is a very early work, Bach's only avowed piece of programme music, and not, in truth, one of his more successful efforts. It opens with a decidedly dull piece called "The Friends plead: 'Remain with us'", but by the third item, "Sorrow and Regret", the music is becoming much more interesting, and one is reminded that Purcell, like so many composers in the seventeenth and eighteenth centuries, used a similar descending chromatic bass in his "When I am laid in earth". The fugue on a posthorn subject at the end is mildly attractive. In general this is a stylish and interesting record, though I was surprised at the small dynamic range of the playing. After all, the

chief attraction of the clavichord was that, unlike the harpsichord, it could be played expressively with gradations of tone. The instrument used is a modern copy (by Martin Scholz) of a four-and-a-half octave clavichord in the eighteenth century by Gehsinger of Rothenburg. R.F.

BEETHOVEN. Sonata No. 19 in G minor, Op. 49, No. 1. Sonata No. 20 in G major, Op. 49, No. 2. Sonata No. 23 in F minor, Op. 57, "Appassionata". Wilhelm Kempff (piano). D.G.G. DGM18021 (12 in., 39s. 7½d.).

Kempff gives a delightful performance of the two *sonate facili*, earlier compositions than their opus number would suggest, playing them with a grace and affection and appreciation of their subtleties which are absent in the two other versions available (Backhaus and Gulda, both Decca). In the last page of the G minor's first movement, 12 bars before the end, the pianist does not take into account what the editor of my copy of the sonatas styles "the graceful, suggestive dialogue in the style of Mozart", the imitations between right and left hand. The last page of the succeeding G major Rondo, with its echoes all over the keyboard, is particularly attractive. In the G major Sonata, second page, Kempff lets the phrases end on the four repeated crotchets, whereas Schnabel made it clear that the first note of the subsequent triplets was their resolution. This is not a "criticism", merely an observation; and it is because there is no right and only way of playing the Beethoven sonatas—nor any "best version available" when so many great pianists have recorded their performances—that one welcomes duplication in this field.

The character of Kempff's *Appassionata* reading is made plain in the opening bars. He does not make a fuss about it, but plays them in a direct, simple and lyrical way. *Appassionata*, we should remember, was not Beethoven's title, but that of the publisher Cranz. Beethoven's reply, when asked what this work and the D minor Sonata, Op. 31, No. 2, meant, was: "Read Shakespeare's *Tempest*"—and Marion Scott actually started a rather dubious hare by remarking that Beethoven might have linked in his mind *The Tempest* and the melody "On the banks of Allan Water" (which, some think, was deliberately adapted to form the second subject of the *Appassionata*)—because both were British! I don't want to venture into these fields, but only to suggest that the title *Appassionata*, and such commentaries as that of Parry ("Here the human soul asked mighty questions of its God, and had its reply"), have probably tempted some interpreters to welter too much in the music.

Kempff is in no danger of doing so. The surprises of the first movement are all the more exciting because they explode in an atmosphere which has not previously been charged with emotion—only with mystery and stillness. In the *Andante con moto* his playing of the theme and the variations takes us into a world of serene, ideal beauty, prophetic of the last sonatas. The Finale is taken more slowly than usual, and because

there is no rush, the full intricate texture, the questioning and answering voices which so often flash past uncomprehended like scraps of an interesting conversation heard in a noisy train, can all be appreciated. The final *Presto* too is less fast than usual; and this is one of those not uncommon cases where greater energy is generated by the more deliberate and manageable tempo.

This is indeed a very fine performance, which can teach us a good deal about the sonata, and is complementary to the other fine performances (Gieseking, Fischer, Solomon, Frugoni, Katchen, etc., etc.) which have been put on record. The recording is excellent. A.P.

DEBUSSY. Etudes, Books I and II. Albert Ferber (piano). London Ducretet-Thomson DTL93012 (12 in., 39s. 7½d.).

DEBUSSY. Etudes, Books I and II. Monique Haas (piano). D.G.G. DGM18046 (12 in., 39s. 7½d.).

Debussy's complete *Etudes* have never been available before in this country, and it is very bad luck on the two companies concerned that their initiative should not be rewarded by undisputed possession of the field. The trouble is not ameliorated for them by the fact that both these recordings are of the very first order, for one doubts if there is room for both. These studies are seldom played either in the concert hall or on the radio, and people don't queue up to buy what they don't know. But I must hasten to point out that the rarity of their appearance is by no means due to inferior musical quality; it is due rather to their appalling difficulty. The twelfth and last study, with both hands plunging simultaneously to opposite ends of the keyboard and back again on to great chords in the middle and then out again and back again for the greater part of the piece, leaping twenty times in the time you have taken to read this sentence—this is a pianist's nightmare, and it can never be played quite as fast as Debussy wished. But it is a fine piece of music, while number eight, "Pour les agréments" (i.e. ornaments) and number ten, "Pour les sonorités opposées", seem to me to be among Debussy's very greatest music. He wrote these studies at the end of his life during the First World War, and perhaps Book II is more interesting than Book I, but nearly all are worth many hearings.

Each of these records seems to me something of an event, and I am not too sure which to recommend. Ferber is more contemplative, and some of these studies need contemplation; Miss Haas is more "joyeux", and this word occurs several times in the music. She is a little more dextrous technically, most noticeably in the repeated note study, number IX, and in this delightful scherzando, as in all "dansant" passages, her playing has more wit and polish. Ferber makes more of the big climax in X, is more expressive in the quiet opening of II, but though he surmounts the difficulties splendidly, Miss Haas tosses them off with a shade more verve. Also she is more warmly recorded. In short I strongly recommend both these

records, but I think the D.G.G. wins by a short head. In either version the quality of the music will surprise you (that is, if you do not know it already) and you will wonder that it should not be better known.

I see that a recording of these studies by Gieseking is available in America, but this seems hardly the moment to call for a third version in this country. R.F.

BOEHM. Prelude and Fugue in C major: Prelude and Fugue in A minor: Prelude and Fugue in D minor: Capriccio in D major: Partita "Ach wie nichtig, ach wie flüchtig": Chorale Prelude "Aus tiefer Not": Chorale Prelude "Vater unser". Hans Heintze (organ). D.G.G. Archive APM14043 (12 in., 39s. 7½d.). Recorded at the organ of St. Johannis, Lüneburg.

Georg Böhm was the organist of St. John's Church, Lüneburg, from 1698 until his death in 1733. For some of that time Bach was a choirboy in another church in the town, and must have learned much from the older man; for in Böhm's music are laid out many of the forms later taken over by Bach—Passions and Cantatas no less than the organ Preludes and Fugues, Partitas, and Chorale-preludes that make up the present disc.

But an insight into the style of Böhm's organ music is not all that the present disc has to offer; it gives us, too, an insight into how Böhm would have liked it to sound. For during his lifetime he drew up a scheme for the rebuilding of the St. John's organ (already by then a famous instrument), and suffered the fate of the originators of most good schemes: he ground his teeth while it was shelved. But the shelving was not permanent, though for some centuries it must have seemed so; the work was finally put in hand in 1952, and the result may be enjoyed by listeners to this record.

They will hear some most agreeable if not unbelievably enterprising music, and with the help of a flawless recording and a very good performance they will hear it in some enchanting tone colours that must surely be those the composer had originally in mind. Finally built, Böhm's organ, and his music, will now reach a wider audience than he can ever have remotely conceived possible; and I do not think the audience can fail to enjoy the result. M.M.

MOZART. Sonata for piano duet in F major, K.497. Andante with five Variations in G major, K.501. Adagio and Allegro in F minor, K.594. Lilly Berger and Fritz Neumeyer (Mozart piano). D.G.G. Archive APM14062 (12 in., 39s. 7½d.).

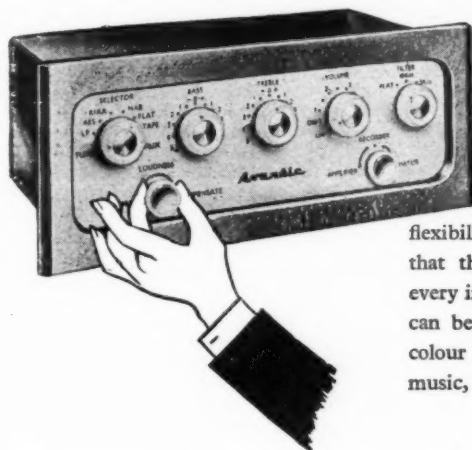
These recordings were made on the Anton Walter piano (about 1780) kept in the Mozart Geburtshaus in Salzburg. To hear its sound is interesting; but the thought of playing on the Mozart piano seems to have damped any interpretative spirit on the part of the players. These plodding, dull, unimaginative readings, of the dramatic F major Sonata and the delightful Andante and Variations (the

The orchestra is in your hands

with the outstanding new

Avantic DL7-35

HIGH FIDELITY AMPLIFIER

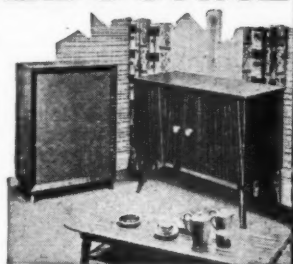


The finger-tips with which you gently usher in the strings hold no baton, but here is the same delicacy of touch, the same surety of control you would experience if you were, indeed, conducting the orchestra. With the infinite flexibility and wide compensation facilities that this remarkable new amplifier affords, every instrument, every voice . . . every sound can be re-created with the full richness and colour of a natural performance. If you love music, you must hear the DL7-35.



Announcing the Avantic 'GLYNDEBOURNE'

The DL7-35 with wide range speaker system can be supplied in two superb cabinets finished in natural mahogany at £144.5.0 net. Provision is made for any of the following items which can be fitted as optional extras: 4-speed single or automatic record player; Avantic VHF-FM or MW-AM/VHF-FM radio feeder unit; Avantic tape player.



The Avantic loudspeaker system comprises a 12" diameter low frequency unit and two 2½" high frequency units. The frequency range of the system is 20—22,500 cps. and the peak power ratings are 40 watts (l.f.) and 10 watts (h.f.).

Please send me illustrated leaflets on the DL7-35 and 'Glyndebourn'; also the name of my nearest Avantic dealer.

NAME

ADDRESS

G2

About the Avantic DL7-35 High Fidelity Amplifier. . . This is based on a specially designed Mullard circuit, further developed to compete in the American market with the finest amplifiers the world offers. Hitherto, America has taken all we could make. Increased production has now made possible its release here. Among its special features is a Loudness Control which compensates for low level reproduction of high level inputs. It enables you to re-create at any volume level the original balance of sound.

SPECIFICATION

Push-pull distributed load output stage producing 27 watts continuous sine wave output at 0.1% total distortion.
Frequency response: ± 1 dB 1c/s. to 100 kc/s.
Damping Factor: 50. Output impedances: 4 Ω , 8 Ω and 16 Ω .
Tape recorder outlet. Radio power supplies.
8-inputs with 8-position selector switch.
5-record-play-back characteristics.
Loudness control. Bass and treble controls.
3-position low-pass filter switch. Rumble filter.
3-position Monitor/Record switch.
Overall intermodulation distortion: 1% at 20 watts output.
Price: Power amplifier and pre-amplifier control unit complete £55.0.0d.

Post coupon today for fully descriptive leaflet and the name of your nearest Avantic Dealer where you can judge this remarkable amplifier for yourself.

Avantic

HIGH FIDELITY REPRODUCERS

Manufactured by

BEAM-ECHO LIMITED

Witham, Essex. Tel: Witham 3184. Grams: Parion, Witham.



ARCHIVE PRODUCTION

History of Music Division
of the
Deutsche Grammophon
Gesellschaft, Hannover

January Releases

33 1/3

Georg Böhm : 7 Works for Organ

Hans Heintze at the Organ of St. Johannis, Lüneburg

12" LP—APM 14043

Johann Sebastian Bach : 6 Little Preludes

Capriccio on the Departure of a Beloved Brother

Fritz Neumeyer, Clavichord

10" LP—AP 13038

Three Sonatas for Viola da gamba and Harpsichord

August Wenzinger, Viola da gamba

Fritz Neumeyer, Harpsichord

12" LP—APM 14009

George Frederick Handel : Concerti grossi Nos. 3 and 4,
Opus 6

The Bamberg Symphony Orchestra

Conductor : **Fritz Lehmann**

10" LP—AP 13011

Wolfgang Amadeus Mozart : Sonata for Piano Duet,

F major, K.497 • Andante with Five Variations, G major,

K.501 • Adagio and Allegro, F minor, K.594

Lilly Berger and **Fritz Neumeyer**, Mozart Piano

12" LP—APM 14062

45

Diego Ortiz : Musica de Violones

August Wenzinger, Viola da gamba

Margot Guillaume, Soprano

Eduard Müller, Harpsichord

7" EP 45—EPA 37009

Domenico Cimarosa : Concerto for Two Flutes, G major

Aurèle Nicolet and **Fritz Demmler**, Flutes

The Berlin Philharmonic Orchestra

Conductor : **Igor Markevitch**

7" EP 45—EPA 37138

Wolfgang Amadeus Mozart : 10 Canons

Norddeutscher Singkreis

7" EP 45—EPA 37091

Please write for inclusion in our mailing lists to :

HELIODOR RECORD COMPANY LIMITED • 8 CLARGES STREET
LONDON, W.1 GROSVENOR 3095-6 & 7355

Subsidiary Company of the Deutsche Grammophon Gesellschaft, Hannover

COLLECTORS' CORNER

stock the following great 78 r.p.m. H.M.V. VOCAL RECORDS
(in addition to their large stocks of LP's and EP's).

ERNA BERGER : Et incarnatus est (Mozart) ...	CCS150	9/5
BJORLING : Adelaide (Beethoven) ...	CCS1	6/7
BJORLING : Don Carlo : aria & duet with Merrill ...	CCS2	9/5
BJORLING : Turandot : Nessun dorma/Mattinata (Leoncavallo)	DA1841	6/7
CARUSO : Tosca : Recondita arminia & E lucevan le stelle ...	DA112	6/7
CARUSO : Rigoletto : La donna è mobile/O sole mio ...	DA1303	6/7
CARUSO : Marta : M'appari/Pagliacci : Vesti la giubba ...	DB1802	9/5
CHALIAPIN : Prince Igor : Galitsky's air/Boris : Varlaan's air	DB891	6/7
CHALIAPIN : Barbieri : La calunnia/Song of the flea (Moussorgsky)	DB932	9/5
CHALIAPIN : Faust : Le veau d'Or & Serenade de Mephistopheles	DB1437	9/5
CHALIAPIN : Gold rolls here below me (Rubinstein)/Elégie	CCS9	9/5
(Massenet) ...	CCS146	9/5
CHALIAPIN : Boris Godounov : Farewell & Death scene ...	CCS162	6/7
CHALIAPIN : Don Giovanni : Madamina (Catalogue song) ...	CCS67	9/5
DAL MONTE : Linda di Chamounix : O luce/Mignon : Polonaise	CCS11	6/7
FLETA : Tosca : E lucevan le stelle/Te quiero ...	DA1011	6/7
GALLI-CURCI : Last rose of Summer/Home sweet Home ...	DA1028	6/7
GALLI-CURCI & DE LUCA : Rigoletto : Veglia o donna & Piangi	DA1133	6/7
GALLI-CURCI & SCHIPA : Traviata : Un di, felice & Parigi o cara		
GALLI-CURCI & SCHIPA : Rigoletto : E il sol/D. Pasquale ;	DA1161	6/7
Tornami ...		
GALLI-CURCI & DE LUCA : Traviata : Dite alla giovine ...	CCS12	9/5
Imponete ...	CCS144	9/5
GALLI-CURCI : Echo song & Lo, here the gentle lark (Bishop)	CCS145	9/5
GALLI-CURCI : Barbieri : Una voce/Mme Butterfly : Un bel di		
GALLI-CURCI : Rigoletto : Caro nome/Etoile du Nord : Grand	CCS147	9/5
air ...	CCS13	6/7
GIGLI : Mefistofele : Dai campi & Giunto sul passo estremo ...		
GIGLI, RETHBERG & FINZA : Attila : Te sol/Lombardi : Qual	CCS15	9/5
volutta ...		
GIGLI, GALLI-CURCI, DE LUCA, etc. : Rigoletto : Quartet/	CCS17	22/3
Lucia : Sextet ...	CCS160	6/7
GIGLI : Trovatore : Di quella pira/Manon Lescaut : Guardate i	DB6626	9/5
GOBBI : Barbieri : Largo al factotum/Otello : Era la notte ...	CCS143	9/5
GRANDI : Don Carlo : Tu che le van ta ...		
HUSCH & PERRAS : D. Giovanni : Reich mir/M. Flute : Bei	CCS19	6/7
Mannern ...	CCS21	6/7
HUSCH : Handel—G. Cesare : aria & Dank sei dir Herr ...	DA1218	6/7
KIPNIS : Zauberflöte : O Isis/Sergio : Wer ein Liebschen		
KIPNIS : Zauberflöte : In deisen Heil'gen Hallen/Figaro :	CCS148	9/5
Racharie ...	CCS65	6/7
KORJUS : Vespri Siciliani : Bolero/Mireille : Valse ...	CCS24	9/5
KORJUS : Cœq d'Or : Hymn to the Sun/Saiko : Hindu song ...		
LAURI-VOLPI & CANIGLIA : Otello : Love duet ...	CCS25	9/5
LAURI-VOLPI : Gioconda : Cielo e mar/Turandot : Non		
piangere Liu ...	CCS28	9/5
MARTINELLI & HOMER : Trovatore : Mal reggendo & Ai	DA809	6/7
nostri monti ...		
MARTINELLI & PONSSELLE : Aida : O terra addio ...	CCS27	9/5
MCCORMACK : D. Giovanni : Il mio tesoro/Elisir d'amore :	CCS53	13/11
Una furtiva ...	CCS164	6/7
MCCORMACK : Hymn to Christ the King (O'Brien) ...	DA1718	6/7
MCCORMACK : Jesu joy (Bach)/Praise ye the Lord (Handel) ...		
MCCORMACK : I'll walk beside you/Star of County Down ...		
MCCORMACK : Floridante : Caro amore/Semele : Where'er	DB2867	9/5
you walk ...	CCS56	9/5
MELCHIOR : Siegfried : Was ruht dort Schlummernd ...	CCS28	9/5
MELCHIOR : Zaubersing : both arias of the Queen of the Night ...	DB1119	9/5
PERTILE & SHERIDAN : Butterfly : Love duet ...	DA1134	6/7
PINZA : Don Giovanni : Finch han dal vino & Serenata ...		
PONSSELLE : Forza La vergine, w. Pinza/Trovatore : Miserere	DB1199	9/5
w. Martinelli ...	DB1280	9/5
PONSSELLE : Norma : Casta Diva ...	CCS149	9/5
PRINTEMPS : Plaisir d'amour (Martini)/Au clair de la lune (Lully)		
ROSANGE : Postillon de Lonjumeau : Rondo/Fra Diavolo :	CCS31	6/7
Freunde ...	CCS32	9/5
ROSANGE : Fidelio : Florestan'd recit' & aria ...	DA874	6/7
SCHIPA : Barber of Seville : Ecco ridente & Se il mio nome ...		
SCHIPA : Rigoletto : Questa o quella/Don Pasquale : Sogno	DA885	6/7
soave ...	CCS33	6/7
SCHIPA : Ampola & Valencia ...		
SCHIPA & DAL MONTE : Sonnambula : Prandi l'anel/D.	CCS34	6/7
Pasquale : Tornami ...	CCS157	6/7
SCHIPA : O marenariello & Torna z Surriento ...	CCS35	9/5
SCHIPA : Luisa Miller : Quando le sere/Rigoletto : Ella mi fu	CCS36	9/5
SCHIPA & FAVERO : Amico Fritz : Cherry duet ...		
SCHORR : Meistersinger : Schusterlied/Tannhauser : Blick ich	CCS156	9/5
umher ...	DA1417	6/7
SCHUMANN : Brahms—Nachtigall, Wiegenlied, Vergebliches		
Ständchen ...	DB946	9/5
SCHUMANN : D. Giovanni : Batti batti/Nozze di Figaro : Voi		
che sapete ...	DB1844	9/5
SCHUMANN : Schubert—Du bist die Ruh, Lied im Grunen,	DB2291	9/5
Heidenroslein ...		
SCHUMANN : Ave Maria (Schubert)/Bist du bei mir (Bach) ...	CCS165	6/7
SCHUMANN : Sandmannchen (Brahms)/Horch die Lerch	CCS163	6/7
(Schubert) ...		
SCHUMANN : Don Giovanni : Vedrai carino/Aillelujia (Mozart)	CCS166	6/7
SCHUMANN : Wings of song (Mendelssohn)/Sphärenklänge	DB1979	9/5
(J. Strauss) ...		
TETRAZZINI : Rigoletto : Caro nome/Barbieri : Una voce ...		
WITTRISCH : Marta : Quintet w. Erna Berger, etc./Evangelmann :	CCS45	9/5
Selig sind ...	CCS50	6/7
WITTRISCH : Zauberflöte : Bildenarie & Flotenarie ...		

COLLECTORS' CORNER stock the following great 78 r.p.m. H.M.V. VOCAL RECORDS
(in addition to their large stocks of LP's and EP's).

Postal customers : please add 2/- postage on orders for 78 r.p.m. records ; LP's post free.
Overseas customers : please write for quotation.

COLLECTORS' CORNER

42 NEW OXFORD STREET, LONDON, W.C.1
43 MONMOUTH STREET, LONDON, W.C.3

(LANGHAM 6155)
(TEMPLE Bar 5614)

manuscript of which once belonged to Pauline Viardot), are not to be compared, in the musical pleasure they afford, with the versions by Paul Badura-Skoda and Joerg Demus (the former included in Nixa WLP 5082, the other in WLP5069).

And what is the point of giving us, on a gramophone record, a piano recording of the F minor Adagio and Allegro which Mozart composed for mechanical organ—whether on a Mozart piano or not? This arrangement is only useful for those of us who, not happening to own mechanical organs, want to get our own fingers into the piece. The compiler of the Archive index card has forgotten to enter the Andante and Variations.

SCHUMANN. Noveletten, Op. 21.
Jacqueline Blancard (piano). Decca LXT5120 (12 in., 39s. 7½d.).

The *Noveletten* have had to wait surprisingly long for their first LP appearance. *Noveletten* means short stories—"novelettes" in fact—and Schumann described them as "longish, connected tales of adventure". But also, he named them for Clara Novello (whom he had met shortly before their composition, early in 1838) and so, indirectly for Clara Wieck—"because *Wickelton* would unfortunately not have sounded so well". In another letter he stressed that they were "closely connected"; and in yet another, to Clara, that "it is you, my betrothed, who figure in the *Noveletten*, in all possible situations and circumstances".

Well, except in the case of two sections (mentioned below), we have lost the key to the stories, and are left with an uneven collection of eight pleasant pieces, not quite first-flight Schumann except in a few pages, whose "close connection" is hard to spot. Mlle. Blancard's performance gets better as it proceeds. The epigrammatic No. 6 is pointedly delivered, No. 7 is attractively impetuous, and in No. 8, the longest, and finest, of the set, she shows more variety of mood than elsewhere. But in the contrasting section of No. 1 she adopts a trick which seems to me quickly to become maddening: she pulls out the dotted note each time in a long *tenuto*. It might be effective if it happened once or twice, but seems impossible in a phrase which comes back every two bars. No. 2, with the fast part originally headed "Saracens" and the Intermezzo "Zuleika", could well have been more ardent and impetuous. The Intermezzo of No. 3 was also published separately with the epigraph:

When shall we three meet again,
In thunder, lightning or in rain.

(What on earth was Clara doing in this situation?). A recording of rather narrow dynamic range tames the big contrasts of this piece, whose tempo according to the sleeve is (improbably) *langsam* (slow); my copy has *leicht* (light). No. 4, *Tempo di ballo*, is very prettily shaped and played. Mlle. Blancard's left hand evidently cannot stretch a tenth, which spoils the effect of the quaver passage on the penultimate page of No. 5.

Generally, I would describe this as a correct and tasteful performance, here and there lit by imaginative insight, but definitely lacking in ardour. The recording is clear, tending towards dryness, and unresonant. The piano tone dies away very quickly.

A.P.

MASTERS OF EARLY ENGLISH KEYBOARD MUSIC, VOL. III.

Een kindeken is uns geboren; *Prelude and Fantasy on Sol ut—mi fa sol la*; *Fantasy in G major*; *Pavan and Galliard "Sinfoniae"*; *Vexilla regis*; *Fantasy on "La Guamina"*; *Prelude and Fantasy on "Laet uns met Herten reyne"*; *Salve regina*; *Fantasy on a theme of Sweelinck* (Bull). *Six Voluntaries* (Locke). *Thurston Dart* (chamber organ). London L'Oiseau-Lyre OL50130 (12 in., 39s. 7½d.).

MASTERS OF EARLY ENGLISH KEYBOARD MUSIC, VOL. IV.

Preludium; *Galiarda in C major*; *Almain in C major*; *The wood so wilde*; *Lady Hatton's Galliard*; *French Ayre*; *French Almain*; *Maske "Welcome Home"*; *Galliard in D major*; *The Italian Ground*; *Fantasia of four parts*; (Gibbons). *The old Spagnoletta*; *Spagnoletta*; *Meridian Alman*; *Tell me, Daphne*; *His Dreame*; *His Toye*; *His Reste*; *His Conceit*; *Tower Hill*; *Muscadin*; *The new Sahoo*; *Rosalis*; *Galiarda*; *Lord Zouche's Maske*; *Loth to depart* (Farnaby). *Thurston Dart* (harpichord). London L'Oiseau-Lyre OL50131 (12 in., 39s. 7½d.).

This series, begun well over a year ago, has happily re-started as suddenly as it stopped. The first two discs, it may be recalled, traced the general outlines of English keyboard music from the time of the Ars Nova to the beginnings of the baroque era. With the exception of one side devoted to William Byrd, various instruments were used to demonstrate the differing textures of this highly variegated corpus of music: the harpsichord (doing duty for the virginal, which it resembles), the clavichord, and the chamber organ.

The clavichord, most delicate in tone of all our keyboard instruments, does not appear in the two discs which are now released. Moreover, instead of having organ and harpsichord pieces intermingled, as they were so successfully in OL50075, the present discs are rigidly divided into organ and harpsichord music respectively—Bull and Locke appear as organists, Gibbons and Farnaby as virginalists. With the exception of Farnaby, the roles could have been quite satisfactorily reversed. Bull's fame as a brilliant virginalist was widespread throughout Europe, and even if Locke, many years later, could never hope to equal him, the treatise called *Melothesia* (which Locke published in 1673) makes it quite clear that the "choice collection of lessons" was "for the harpsichord or organ". Similarly, the outstanding qualities of Gibbons's organ playing are made clear

by accounts such as that of John Hackett, who attended a service at Westminster Abbey in 1623, and later wrote: "The organ was touched by the best finger of that age, Mr. Orlando Gibbons".

The inevitable result of this method of planning is that taken singly, each disc is rather dull, and (in the case of OL50130, devoted entirely to organ music) a trifle monotonous. By using two turntables, however, and changing the timbre from organ to harpsichord now and then, a quite delightful succession of items can be arranged. The organ, with its one manual and handful of stops, is recorded rather too close, and the atmosphere of the liturgical pieces is consequently less pronounced than it might have been. There is nevertheless a good deal of fine music among the pieces by Bull, and it is all the more unfortunate that we cannot say the same for Locke, whose six voluntaries are of little interest. In the notes on this disc, Mr. Dart refers to *Vexilla regis* as a sequence. It is, of course, a hymn for Vespers of Passion Sunday.

The Gibbons-Farnaby disc is in many ways more impressive and pleasant to listen to. Musically the pieces are more contrasted, and they are among the very best available. Once more the fascinating and many-faceted timbre of the Goff harpsichord lends enchantment to these dances, variations, fantasies, and grounds. It must not be forgotten, however, that in early seventeenth century England the plucked keyboard instruments rarely, if ever, had two manuals, whereas organs in cathedrals and abbeys often had two. So that while we could not bear to have Mr. Dart record this music on another harpsichord (however historically correct it might be) we earnestly hope that he will perform on a larger organ in future, so that we shall not be deprived of the splendid music for "double organ" which exists in profusion in early manuscripts. Over forty years ago, a pioneer investigator of our English keyboard music—Charles van den Borren—stressed the fact that it was a long way ahead of continental developments and had "acquired an individuality and a technique of its own". It is to be hoped that this individuality will be suitably brought out in future discs in this admirable series.

D.S.

CHORAL AND SONG

MOZART. Exultate, Jubilate, K.165.
"Il Seraglio": *Martern aller Arten*; *Traurigkeit ward mir zum Loe*. *Maria Stader* (soprano), *Radio Symphony Orchestra of Berlin* conducted by *Ferenc Fricsay*. D.G.G. DG17027 (10 in., 29s. 6½d.).

This record fills a want. The Motet (made so popular in a ten inch 78—the last little bit—by Elisabeth Schumann) has long wanted a really good recording. (Schwarzkopf's was foggy and sung in a rather yodelling way; Gueden's was dull.) Here the recording is good, on this side at least, although it is highly resonant in the Deutsche Grammophon manner and the

voice comes at you as though from a cathedral loft. But that is possibly as it should be. The echo chamber too helps out the singer in the very difficult aria. I find her rather cool and by no means a model when it comes to the testing runs, where she skates or where she goes "ha ha ha" in place of one turn—but the piece gives an effect, as it should, of being thrown off with joy.

The *Seraglio* arias, alas placed in the wrong order on the record so that novices will think of Constanze's fireworks as coming before "Traurigkeit", offer a test of a different kind. In the "Traurigkeit" meditation, Maria Stader is well suited and suitably affecting. But within the first ten seconds of "Martern" ("Tortures"), you can hear what a taxing ordeal she is going to find this "vocal concerto". With all the echo chamber in the world, the precarious effect of those first scales cannot be concealed. The singer in the event comes out of the ordeal with some credit; but the new version (which incidentally often lets the accompanying woodwind recede too far in favour of the prominent voice) cannot compare with the now deleted version by Erna Berger (DB6616) as far as the soloist is concerned. This too quite lacks the heroic dimension and grand manner; though one would settle for it gratefully enough in any modern opera house it is not stylistically what is wanted. I wonder if Callas has ever had a go at it?

P. H.-W.

MOZART. Requiem, K.626. Irmgard Seefried (soprano), Gertrude Pitzinger (alto), Richard Holm (tenor), Kim Borg (bass), Choir of the Vienna State Opera, Vienna Symphony Orchestra conducted by Eugen Jochum. D.G.G. DGM18284 (12 in., 39s. 7½d.).

Krips (1/51) LX3030-1
Scherchen (6/56) DTL98079

This is an unusually sombre performance of the Mozart Requiem. The recording sounds as if it were made in a church with poor, muffled acoustics (whereas the Decca one sounds as if it were made in a church with excellent acoustics). As a result, the orchestral accompaniment, which is in any case grave and low in tone, tends to approximate to a uniform, grey blanket of sound. Little detail is to be observed.

Eugen Jochum has evidently asked his players and singers for a very subdued kind of phrasing, without attack or vivid articulation (except in the elaborately figured ensembles, such as the *Christe eleison* fugue, where the singers are required to give a slight push on each semiquaver). As a result, there is even less contrast and variety than usual. In the Offertorium, those bright flashes which Mozart seems to call for on "Rex gloriae" are damped, as are all the contrasts of *f* and *p* indicated in this number. The subsequent entries on "ne absorbeat eas tartarus" are declaimed with the energy suitable to this markedly rhythmic theme—but here the blurry recording spoils things again.

The soloists tend to sound distant and feeble. Their copies of the work evidently

do not show the *sotto voce* in the Eulenburg miniature score (ed. Blume) towards the end of the *Tuba mirum*—a sudden hush of wonder at the thought that even the righteous will hardly be safe! Either the soprano or the tenor gives an ugly little cough right into the microphone while the contralto and bass are finishing their first entries in the *Recordare*. And Seefried catches the microphone on her first entry.

Like A.R., I found much to enjoy and admire in the Scherchen performance for Ducretet-Thomson. The solo singing (Laszlo, Rössl - Majdan, Munteanu, Standen) is very much better than on the new D.G.G.—whatever the billing may suggest. But I agree with him too about the unsatisfactory recording. The Decca, although it dates from 1951, is the best recorded of the three sets. Krips steers a middle course between Jochum's tame reading and Scherchen's dramatic one, and the orchestral detail is nicely perceptible. This is the most loving performance of the music. The disadvantages are (i) format (and cost)—could the work not be issued on a single 12-inch disc? (ii) the fact that although the recording may be better than those of its rivals, it is still not first-rate, being affected with that sibilance which marked Decca's earlier L.P.s; and (iii) the slightly snarly tone of the boy-alto soloist. I should advise anyone who wishes to buy the Requiem to try to hear both Decca and Ducretet-Thomson versions—but how surprising that the Mozart bicentenary year did not yield a performance which one could recommend without these reservations! In America there is Bruno Walter recording with Seefried, Touré, Simoneau and Warfield. Perhaps with this Philips will be able to answer our problems. A.P.

MOZART. Ten Canons. Lacrimoso son'io, K.555: Caro bell'idol mio, K.562: Nascoso è il mio sol, K.557: V'amo di core teneramente, K.348: Lieber Freistädter, K.232: Difficile lectu mihi mars, K.559: O du eselhafter Martin, K.560b: G'rechtelt's enk, K.556: Gehn wir im Prater, K.558: Bona nox, K.561. Norddeutscher Singkreis conducted by Gottfried Wolters. D.G.G. Archive EPA37091 (7 in., 16s. 8½d.).

The first side of this little disc contains serious canons, dealing with the conventional agonies of unrequited love (in Italian, of course), while the second is given over to funny ones; the two types are separated with a nicer discrimination than they were in Mozart's mind, I suspect. It is only natural that the first group is musically the more interesting, with its ingenious use of chromaticism and beautifully chiselled melodic line, but the second too has an earthy charm. Used to English timidity over excretion-words I was surprised to find that these are performed with their original texts. Perhaps the day is after all near when we shall be able to hear Purcell's canons (many of them magnificent music) with their original words.

The Norddeutscher Singkreis are quite accomplished, but I feel that in the Italian canons they miss the sense of line that the

music needs; this is particularly noticeable in the trickily chromatic *Caro bell'idol mio* and in the wonderful 12-part piece, *V'amo di core*. This is a canon 12 in 4, arranged so that three four-part choruses overlap one another in the same way that three single voices would in a round, but there is no hint of technical dryness about it. It has, or should have, a positively hypnotic beauty, but this is dissipated by the sopranos' reluctance to lead up to and follow through from their high G at each entry. Nevertheless a piece to be heard if you don't know it already. The "humorous" canons, on the other hand, come off very well, even if the Viennese dialect might have been relished rather more. J.N.

LIEDER RECITAL. Der Hirt auf dem Felsen, Op. 129 (Schubert). Freudliche Vision, Op. 48, No. 1; Schlagende Herzen, Op. 29, No. 2; Mein Herz ist stumm, Op. 19, No. 6; Wiegenlied, Op. 41, No. 1; Ständchen, Op. 17, No. 2 (Richard Strauss). Lamento Amoroso, Op. 82, No. 2 (Beethoven). Die Frühen Gräber (Neeffe). Führ mich Kind, nach Bethlehem; Karwoche; Wiegenlied im Sommer; Wie glänzt der helle Mond; Mausfallen-Sprüchlein (Wolf). Helga Mott (soprano), Eric Werba (piano), Jack Brymer (clarinet). Delys EC3138 (12 in., 39s. 7½d.).

A Lieder recital ushered in by the ravishing *Hirt auf dem Felsen* and carried through with much imagination and taste, will make a considerable appeal. As a recording it is good without being staggeringly life like; tape hum invades bands three and four slightly and some indistinctness in articulation may be as much the engineer's failure as Miss Mott's but in general it is an issue likely to give pleasure.

Eric Werba accompanies sensitively; Jack Brymer launches these enticing shepherd calls and the singer's first utterances are exactly what one wishes, crystal clear Schubertian arabesques, thrown up effortlessly looping like the flight of swifts. The middle (sad) section however raises some doubts. Helga Mott at her best seems to be on competition footing with Elisabeth Schumann; but, alas, in this slow section, the intonation is dubious and the vocal line, though always exquisitely drawn in *intention* shows an occasional frailty. The change of mood at "der Frühling wird kommen" proclaims the true Lieder singer though the characteristically Schubertian runs are a little untidy (by Mme. Schumann's standards). And so on. Mme. Schumann used to take the whole phrase in the next song in one breath singing right through the full stop (or colon or whatever it is) at "Eine Wiese voller Margueriten". Miss Mott wisely doesn't attempt that but has otherwise, it seems to me, modelled her phrasing satisfactorily on that splendid exemplar. It is a good performance good enough to give pleasure to all but the hypercritical. *Ständchen* is also in rather the same case.

DECCA-GROUP microgroove RECORDS

COVER THE WORLD



This month Decca announces three new complete opera recordings—one from Russia, and two (of different periods) from Italy—as well as various other L.P. and M.P. records. These issues may not by themselves cover the world, but the complete Decca-group catalogues list records as diverse as can be from pretty well every corner of the globe—from the music of Africa to German music drama, from Australian folk songs to chamber music by Villa-Lobos—and furthermore, Decca-group records cover the world in the other sense that they are exported to almost every country . . . yes, even Japan.

Il Barbiere di Siviglia The Barber of Seville

Rosina	GIULIETTA SIMIONATO	Mezzo-Soprano
Figaro	ETTORE BASTIANINI	Baritone
Don Basilio	CESARE SIEPI	Bass
Doctor Bartolo	FERNANDO CORENA	Bass
Count Almaviva	ALVINIO MISCIANO	Tenor
Berta	RINA CAVALLARI	Mezzo-Soprano
Fiorello	ARTURO LA PORTA	Baritone
An Officer	GIUSEPPE ZAMPIERI	Tenor

The Chorus and Orchestra of The Maggio Musicale Fiorentino
conducted by ALBERTO EREDE

three 12-inch Decca long playing full frequency range records LXT 5283-5

(Sung in Italian).





GLUCK *Alceste*

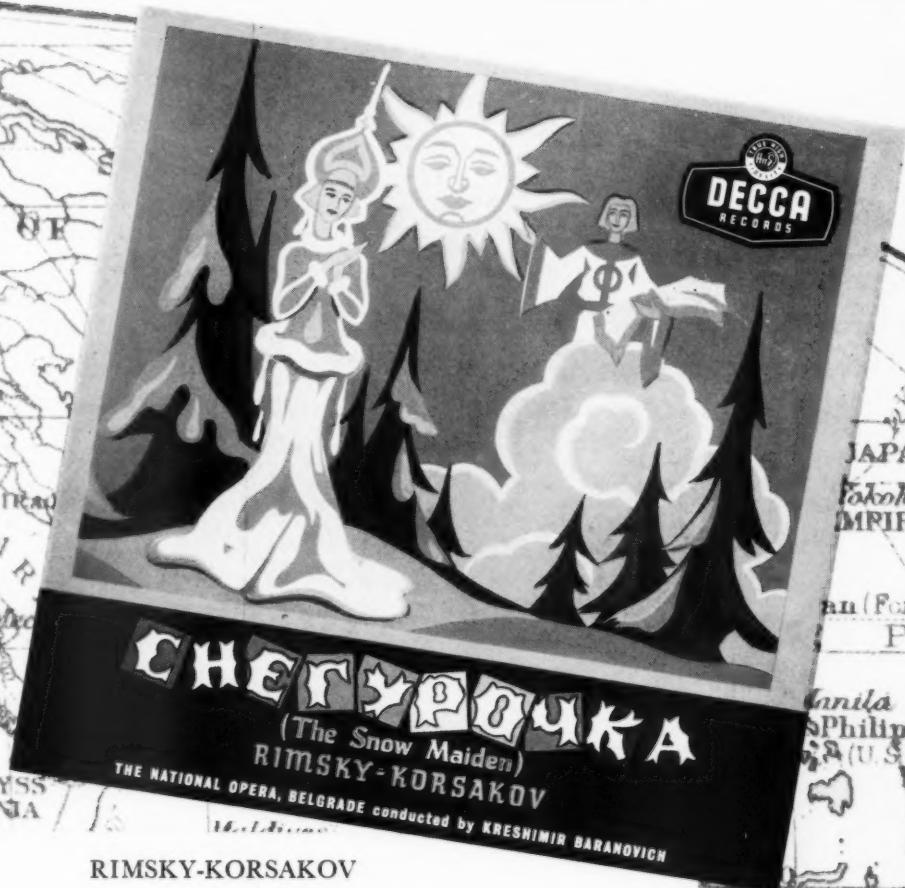
Alceste	KIRSTEN FLAGSTAD Soprano
Admeto	RAOUL JOBIN Tenor
Evandro	ALEXANDER YOUNG Tenor
Ismene	MARION LOWE Soprano
High Priest • Apollo • Infernal Spirit	THOMAS HEMSLEY Baritone
Eumelo	JOAN CLARK Soprano
Aspasia	ROSEMARY THAYER Soprano
A Herald • Oracle	JAMES ATKINS Baritone

The Geraint Jones Orchestra and Singers
conducted by GERAINT JONES

four 12-inch Decca long playing full frequency range records LXT 5273-6

(Original version sung in Italian)

DECCA
RECORDS



RIMSKY-KORSAKOV

Snegurochka The Snow Maiden

Snegurochka	SOPHIA JANKOVICH Soprano
Lel (the shepherd)	MILITZA MILADINOVICH Mezzo-Soprano
Kupava	VALERIA HEYBALOVA Soprano
Fairy Spring	BISERKA TZVEYCH Mezzo-Soprano
Bobilikha	LUBITZA VERSAYKOUN Mezzo-Soprano
Wood-sprite	DRAGO DIMITRIEVICH Tenor
Page	ANITA YELINEK Mezzo-Soprano
Tzar Berendei	STEPAN ANDRASHEVICH Tenor
Mizgir	DUSHAN POPOVICH Baritone
Grandfather Frost	MIRO CHANGALOVICH Bass
Bobil	NIKOLA JANCHICH Tenor
Bermyata	ILYA GLIGORIEVICH Bass

The Chorus and Orchestra of The National Opera, Belgrade
conducted by **KRESHIMIR BARANOVICH**

five 12-inch Decca long playing full frequency range records **LXT 5193-7**

(Sung in Russian)

Schubert

Dem Unendlichen; Der Erlkönig, Opus 1;
Am Grabe Anselmos, Opus 6, No.3;
Des Mädchens Klage, Opus 58, No.3;
Ave Maria, Opus 52, No.6

Schumann

Der Nussbaum, Opus 25, No.3;
Die Soldatenbraut, Opus 64, No.1;
Meine Rose, Opus 90, No.2;
Liebeslied, Opus 51, No.5;
Die Lotosblume, Opus 25, No.7;
Widmung, Opus 25, No.1;
Erstes Grün, Opus 35, No.4;
In der Fremde, Opus 39, No.1

Kirsten Flagstad

with Edwin McArthur (Piano)

LXT 5263

Bruckner

SYMPHONY NO.5 IN B FLAT MAJOR (3 sides)

Wagner

'GÖTTERDÄMMERUNG'

Dawn and Siegfried's Rhine Journey; Funeral Music

The Vienna Philharmonic Orchestra

conducted by **Hans Knappertsbusch**

LXT 5255-6



Roussel

SYMPHONY NO.3 IN G MINOR, OPUS 42;
SYMPHONY NO.4 IN A MAJOR, OPUS 53
L'Orchestre de la Suisse Romande
conducted by **Ernest Ansermet**
LXT 5234

Tchaikovsky

SYMPHONY NO.2 IN C MINOR, OPUS 17—
'THE LITTLE RUSSIAN'
L'Orchestre du Conservatoire de Paris
conducted by **Georg Solti**
LXT 5245

Schumann Noveletten, Opus 21

Jacqueline Blancard

LXT 5120

POETRY READINGS BY

Dame Peggy Ashcroft VOL.2

The lady of Shalott (*Tennyson*);

The brown girl (*Anon.*); Lucy Gray (*Wordsworth*);

Epistle to Martha Blount (*Pope*);

Julia's letter—from 'Don Juan' (*Byron*);

Frances Harris (*Swift*); The trees so high (*Anon.*);

The extasie (*Donne*); The parting (*Drayton*);

I feed a flame within (*Dryden*);

Never seek to tell thy love (*Blake*);

Ode on the death of a favourite cat drowned
in a tub of goldfishes (*Gray*);

Lines from 'Verses on the death of Dr. Swift' (*Swift*);

Lines from 'The Duchess of Malfi' (*Webster*);

His litany, to the Holy Spirit (*Herrick*);

Fear no more the heat o' the sun (*Shakespeare*)

LXT 5265

It has the right lift and the right rushing ecstasy of happiness but just falls short of perfect weighting and launching of the climactic phrases. In the penultimate verse of the Cradle Song too I was slightly anxious as to whether the voice was going to hold (it does, but one would not be lulled if one were anxious—surely the point in a lullaby). A lovely song all the same and done with real artistry. Nor in the Wolf group on the other side, which is sung with most uncommon understanding of the problem, is the cradle song the one really serene example. It is as if she were trying a little too hard. Still, I should be sorry to miss either *Holy Week* or *Wie glänzt der helle Mond* in which the poet's vision—one of a lovely morning, the other of a frosty, moonlit cloudscape—is communicated with exactly the right pitch of fervour; intimate, shy and wondering. This seems to me very beautiful Lieder interpretation, even if there be occasional blemishes in the singing *qua* singing; and I would say further that far from growing tired of the performances I have in a short time got to like them better.

The sleeve prints English translations though you really need the originals as well, anyhow in the case of Wolf. Very well worth sampling. P. H.-W.

SCHUBERT. *Dem Unendlichen; Der Erlkönig, Op. 1; Am Grabe Anselmos, Op. 6, No. 3; Des Mädchens Klage, Op. 58, No. 3; Ave Maria, Op. 52, No. 6.*

SCHUMANN. *Der Nussbaum, Op. 25, No. 3; Die Soldatenbraut, Op. 64, No. 1; Meine Rose, Op. 90, No. 2; Liebeslied, Op. 51, No. 5; Die Lotosblume, Op. 25, No. 7; Widmung, Op. 25, No. 1; Erstes Grün, Op. 35, No. 4; In der Fremde, Op. 39, No. 1. Kirsten Flagstad (soprano), Edwin McArthur (piano). Decca LXT5263 (12 in., 39s. 7½d.).*

Mme Flagstad, I understand, still plans to make records from time to time and obviously we have much to look forward to. If this present disc is not quite the glorious experience that her previous Decca one, with the Wesendonck settings and extracts from Wagner operas, was, well, that is only because Mme Flagstad is an heroic soprano, not a Lieder singer. But it is not a record I should like to be without. The voice has the same bloom and glory as in the Wagner collection, and again it is much better recorded than any of her E.M.I. discs were. Throughout, one is stirred by the sheer beauty of the sound.

The Klopstock ode, *Dem Unendlichen*, is well suited to the tremendous style. The introductory recitative is thrilling, with a glorious A flat on "Jubel". True, it is somewhat more effective to soften the tone somewhat at the beginning of the *langsam* section—but one can't have everything. The singer turns the radiant sun of her voice on to all this music and it drives out sadness and shadows (and other qualities that are rather important in several of the songs); but what joy to bask in this sun! The performance of the *Erlkönig* forms a welcome

contrast to over-ventriloquial interpretations; although all four characters speak with much the same voice, one seldom hears the actual music so well sung. I don't want to suggest that the singer is unfeeling towards the nuances of the songs; it is just that her whole style of interpretation is at odds with the intimate approach needed for Lieder. Yet there are places (the word "Kind" in the last line of *Ave Maria*) which show delicate inflections.

The Schumann side tends to be more unwieldy than the Schubert. Edwin McArthur's accompaniment is generally excellent. Original keys are used throughout. A.P.

OPERATIC

ORFF. *Trionfo di Afrodite.* Annelies Kupper (soprano), Elisabeth Lindermeier (soprano), Elisabeth Wiese-Lange (soprano), Richard Holm (tenor), Ratke Delorko (tenor), Kurt Böhme (bass), Choir and Symphony Orchestra of the Bayerische Rundfunk conducted by Eugen Jochum. D.G.G. DGM 18305 (12 in., 39s. 7½d.).

One should always be chary of describing music as dull, for the question is immediately asked, "Dull for whom?" Just as once, but no longer, alas, I responded passionately to the *Intermezzo* from *Cav*, and might now call it dull, yet I know that there may be others to whom it is fresh and vividly exciting. But there is certain music of such repetitiousness that even at a single hearing I cannot resist saying to myself, "Dull". Ravel's *Bolero*, Katchaturian's "Sword Dance", most rock-and-roll, certain Zarzuleas and almost the whole of *La Serva Padrona* I found—and find—dull. But surely Carl Orff wins hands down? I had to keep on raising the lid of my player to make sure that in fact the record had not stuck in a groove—for at the two hundredth reiteration of the same declaimed note one just failed to believe that this particular kind of *Simplisme* is not a bad joke. By comparison with vast stretches of this (by the way, superbly recorded) oratorio-opera, or *concerto scenico*, a Sousa march is as delicately subtle as late Beethoven.

But perhaps this is to take it the wrong way round, and one ought first to encounter the music in a theatre, with a mass audience which is slowly hypnotised as by "Rock around the clock". Reiteration, as one knows after a night in a sleeping-car, can have the strangest effects. Perhaps if one could see the chorus engaged, the seemingly infantile songs and games outside the marriage chamber would not seem so boring. Perhaps the odd, suggestive swannee whistling love-duets of the newlyweds would touch the imagination or the sudden bursts of spoken declamation—very German stage voices suddenly hurling lines from Catullus or Sappho into the windless dark of the D.G.M. sound—space would have a different effect. Or is the effect (of boredom on me) the right one? In these days of Brecht's "alienation effect" one is never quite sure whether hating it is not what one is supposed to do!

I admit to finding a certain naive power in the music, an immediacy which, like children's daubs, sometimes seems so divinely fresh to the overtired and striving academic. But I can really find very little else. Orff is confessedly intent upon "melody which is grown out of rhythm, against the romantic conception of melody grown out of harmony". Be that as it may, if the idea is conceivable, the result sounds like a hopelessly un-clever, over-hearty, slap-dash Stravinsky. The start of side two might be a direct quote from the hub-bub of the fair in *Petrouchka* and the staccato ejaculations and crowd scenes for double chorus seem to go back to *Les Noies* for inspiration.

But those to whom such music appeals can be assured that the D.G.M. recording is vivid and that the singers involved address themselves to the curious vocal line (often a straight line for yards on end) with perfect seriousness and conviction. P.H.-W.

PROKOFIEV. "The Love of Three Oranges", Op. 33.

The King of Clubs

Latko Koroshetz (bass)

The Prince Yanez Lipuschek (ten.)

Princess Clarissa

Bogdana Stritar (mezzo-sop.)

Leander Danilo Merlak (bar.)

Truffaldino Drago Chuden (ten.)

Pantaloon Vekoslav Yanko (bar.)

Chelio Zdravko Kovach (bass)

Fata Morgana

Vanda Guerlovich (sop.)

Linetta Vanda Zikherl (cont.)

Nicoletta

Bogena Glavak (mezzo-sop.)

Ninetta Sonja Kochevar (sop.)

Creonta Frederic Lupsha (bass)

Farfarello Vladimir Dolnichar (bass)

Smeraldina

Elza Karlovatz (mezzo-sop.)

Master of Ceremonies

Slavko Shtrukel (ten.)

Herald Simeon Tzar (bass)

Choir and Orchestra of the

Slovenian National Opera (Ljubljana)

conducted by Bogo Leskovich.

Philips ABL3150-1 (two 12 in.,

76s. 6d.).

This is the performance by the Ljubljana Opera which was such a success at the Holland Festival last year, and later in Paris. No wonder it was! There is a galaxy of excellent voices in the large cast—some young, some mature—and they deliver the music, which is not at all easy to sing, with assurance, accuracy and, where it is appropriate, expression. The conducting and the playing of the orchestra are excellent. In every way this vivid performance represents a higher level of achievement than the flawed, though often very enjoyable, recordings of Russian operas which Decca have made in Belgrade. It should have a great success now among record buyers.

It is rather hard to say just why the opera itself should be so enjoyable. The libretto, based on Gozzi, is fantastic fooling—a fairy tale run wilder than most, with five separate choruses (ridiculous people, tragedy-lovers, comedy-lovers, romantics and empty-heads) in tiers of boxes on either side of the stage,

watching and commenting on, but also occasionally taking a hand in and altering, the action which is played out on the scenes between them.

There is a kind of theatrical entertainment which provokes a certain kind of person to ask, rather plaintively: "but what does it all mean?" What, for example, does the Astrologer, in Rimsky's *Golden Cockerel*, mean when he says at the end that only he and the Queen of Shemakhan are real, and all the rest a dream? What, indeed, does all the silly action mean? Well, in the case of this particular opera, it has been explained as political satire—but the satire has no point for us to-day. We can enjoy the story of *The Golden Cockerel*, once we stop bothering about any meaning other than: "Once upon a time there was a king called Dodon . . . , etc."

And so, in *The Love of Three Oranges*: "Once there was a King of Clubs, who had a son who suffered from apparently incurable melancholia. Truffaldino, the Court Jester, tried to make him laugh, but Princess Clarissa, the King's niece, who was next in succession, and Leander, the Prime Minister, who hoped to marry Clarissa, plotted his death. . . ." And so on. I won't attempt to tell the story, with its wealth of sorcerers and magics, here, but want only to suggest that the tale is of the kind which *could* be dismissed as merely silly which *could*, if one were very ingenious, be interpreted as various kinds of satire; and which the very simple and the very sophisticated will enjoy without hesitation, just for what it is.

And the music? It is a descendant in the famous Russian and Ludmilla line, with *The Golden Cockerel* as an immediate ancestor; but all the periods are much shorter, the style is more concise and epigrammatic. No arias. Generally no consecutive phrases for the same singer, but dialogue all the time. It is light, brilliant and quick-moving. Much of it is extraordinarily beautiful. The three facets of Prokofiev's artistic personality—"the dynamic, the lyric and the ironic"—are all in evidence here. I wondered whether Soviet musicians approved it. Nicholas Slonimsky, quoted in the booklet which accompanies the set, is distinctly cagey, but Nestiev, in his biography of the composer, declares that "the music of *The Love of Three Oranges* reveals the most attractive sides of Prokofiev's genius: vivid and natural declamation, gay and impudent humour, sparkling trouvailles, both melodic and in the colouring, and of course scraps of lyricism, all too short alas".

The music is quick-moving, fascinating and brilliant—bright, artificial, and beautifully worked—tremendously inventive and varied. "Gozi's play", Prokofiev declared, "attracted me by its gay mixture of narrative, comedy and satire, and above all for its theatrical quality. Originally conceived while I was still in Russia, *The Love of Three Oranges* corresponded to the new direction of my researches into the theatrical medium, directed against naturalism and the routine of the pre-revolutionary theatre". Its quality as a theatre piece is abundantly apparent even when we have only the music—though of course we need the

libretto as well. (There are, for example, several scenes between the Prince and Truffaldino, two tenors, and in this recording they happen to have similar voices.) Boosey & Hawkes do a vocal score, with the Russian and French text. The Philips booklet has a good account of the action by Leo Riemens (he turns the magic ribbon into a magic ring; but then Kobbé is not quite accurate, and the synopsis in the Decca Book of Opera is definitely misleading at several points). Let us hope that Philips will be able to do a Decca-style libretto, with parallel columns of Russian, Russian transliterated, and literal English. "Three oranges", by the way, can clearly be heard as "tri apelsina" (like the German *Apfelsine*), and "love", of course, is the one Russian word known to all record collectors, "lyublyu".

The Love of Three Oranges was commissioned for performance in Chicago in 1919, during Prokofiev's first American visit, but the production was delayed for various reasons until 1921, during the year when Mary Garden was directrix of the Chicago Company. "The opera fascinated me the moment I saw it", says Miss Garden, "the rich fantasy and iridescent music . . . it was beautiful. Everybody said it was just like going as a child to see a lovely fairy tale". It was sung in French then (though the same season Rimsky's *Snegurochka* was done in Russian). In 1949 the opera had a most successful revival at the New York City Center, in English. The B.B.C. Third Programme did it, also in English, not long ago, but it has not been staged in this country. It would have to be very well done (much better than *The Golden Cockerel* is done by Covent Garden) if one were to get more out of it than one does from this excellent recording.

It comes, indeed, as something of a surprise to discover that the Ljubljana company should be able to assemble so many good singers. The only complaint might be that some passages are rather too loud. The pages which we know from the orchestral suite as the *Scène infernale* could well be more mysterious and menacing, and the cries of "Fata Morgana" which close the first act would be more sinister if they started really softly. It remains only to praise Philips for an outstandingly good recording (long sides, but no deterioration), for their attractive booklet, and for a box which (unlike those of some companies) opens flat. A.P.

Special Releases

Decca announced four special Christmas LP releases too late for any mention to be included in the December issue. Even now, early in December, review pressings are not available but here are some brief details. *The Snow Maiden* (Rimsky-Korsakov), complete on five LPs (LXT5193/7) by the National Opera, Belgrade. Emyln Williams reading Charles Dickens, with excerpts from *Pickwick Papers* and *Dombey and Son* (LXT5295/6). And finally, two children's records, one an EP (Bruns. OE9281) by Ray Bolger and the other a "Western" by Wild Bill Hickok and Jingles (London HAN2023).

PUCCINI. "La Bohème".

Rudolph	Jussi Björling (ten.)
Marcel	Robert Merrill (bar.)
Schaunard	John Reardon (bar.)
Colline	Giorgio Tozzi (bass)
Benoit	
Alcindore	Fernando Corena (bass)
Mimi	Victoria de los Angeles (sop.)
Musetta	Lucine Amara (sop.)
Parpignol	William Nahr (ten.)
Custom House Official	

Thomas Powell (bar.)
Sergeant George del Monte (bar.)
R.C.A. Victor Orchestra and Chorus (Chorus Director: Thomas Martin), The Columbus Boychoir (Director: Herbert Huffman) conducted by Sir Thomas Beecham, Bart. H.M.V. ALP1409-10 (two 12 in., 79s. 3d.).

Erede
Toscanini (1/52) LXT5022-3
(11/53) (H)ALP1081-2

Before reading my note, read on p. 291 the most interesting interview with Sir Thomas Beecham, whose tempi are on the whole slower than those adopted by Toscanini (which were liked in some quarters, as making the conversational exchanges sound less emphatic). In the light of what the composer told Sir Thomas in 1920 however we must accept that his tempi and emphasis, and not Toscanini's, are what Puccini meant. At the moments of lyrical expansion, in the accompanying of the duet between Mimi and Marcello in Act 3 and in the quartet in the same act, I find Beecham's fuller. There is more savouring, more grandly eloquent handling of the adorable music, and it is truer to what I feel about it. (These things end in purely personal tastes, between great artists.) Anyway, if there is anywhere a more sheerly gorgeous piece of "soaring" than this Mimi in the episode "Sono andati?" (Act 4, left alone with Rudi) one would like to know of it. At the words "come il mare grand ed infinita", soprano and orchestra simply soar heavenward in the palm of Beecham's hand—I can think of no other way of describing it, but then Beecham's power of revivifying music remains indescribable. (Think of the slow movement of the Schubert Unfinished Symphony or the swagger of the finale of the "little" C major.) Time and again this score too is "re-heard" as one may re-see a picture "with a rinsed eye" as the French say. In short, without denigrating Toscanini's ardent and springy performance, I do prefer this new set.

I can, however, see that some people will find it wanting a little in crispness. As far as sonority goes, it is far richer a recording than either of the LPs listed above. There is no tape hum; nor any of Toscanini's moaning and singing which distract us on his set. Compared with the weight and clarity of this recording (listen to the brass at the start of Act 2), the Decca set now sounds flimsy and muted. That one, however, had two very good points about it: it was very lightly handled sometimes—whereas the fervour of this Beecham set is perhaps a little too evenly spread in a sensuous glow which never pales. Further, the Decca hero and heroine, Tebaldi and

Long-playing Records— by Land, Sea and Air

For several decades The Gramophone Exchange has been sending large quantities of gramophone records to every continent week after week, and it would be no idle boast were we to hang outside Astra House the sign :

BY APPOINTMENT

SUPPLIERS OF GRAMOPHONE RECORDS TO THE WORLD

To prove our point we took the second week of August as a random sample and found that during those six days parcels of records left Astra House for such places as Finland, South Africa, U.S.A., Ceylon, New Zealand, Kenya, Tanganyika, Iceland, the Gold Coast, Singapore, Australia, N. Rhodesia, Switzerland, Aden, Trinidad and Brazil.

As might have been expected, the advent of long-playing records in this country has done much to extend the scope of our postal service. Not only have long-playing records, by their many obvious advantages, made many new converts for recorded music, but the fact that they are far more compact than the old type discs and virtually unbreakable has been a real boon to those who cannot obtain records locally.

Why is it that countless enthusiasts in every part of the British Isles and abroad prefer to obtain their records from us? Some reasons are obvious—we stock all makes of long-playing records and orders are therefore dealt with most promptly; each record is carefully inspected before dispatch, thus guaranteeing satisfaction; our unparalleled experience in packing records ensures that these arrive in perfect condition whether they have travelled 10 or 10,000 miles.

In addition there can be no doubt that many people order their records from us because we are able to give them impartial and critical advice as to which is the best recording or performance.

THE
GRAMOPHONE EXCHANGE LTD.
ASTRA HOUSE
121 - 123 SHAFTESBURY AVENUE
LONDON, W.C.2

Tel.: TEMple Bar 1007



HIGH FIDELITY is an American magazine but its coverage is as international as the world of music itself. It is truly "the magazine for all listeners"—everywhere.

Many of the records reviewed . . . the pieces of sound reproduction equipment tested and reported on . . . are made (and available) in Great Britain as well as in the U.S. And today's outstanding musical authorities who write for HIGH FIDELITY (and are written about in the magazine) are as familiar in London's Albert Hall as they are in New York's Carnegie Hall!

Of particular interest and importance is HIGH FIDELITY's authoritative coverage of records. Over 100 new Long Playing releases are reviewed each month. In addition, there are "Discographies"—ratings of *all* the LP's of a particular composer or artist . . . and "Building Your Record Library"—recommendations on the best selections in different fields such as the symphony, chamber music, jazz, opera, etc.

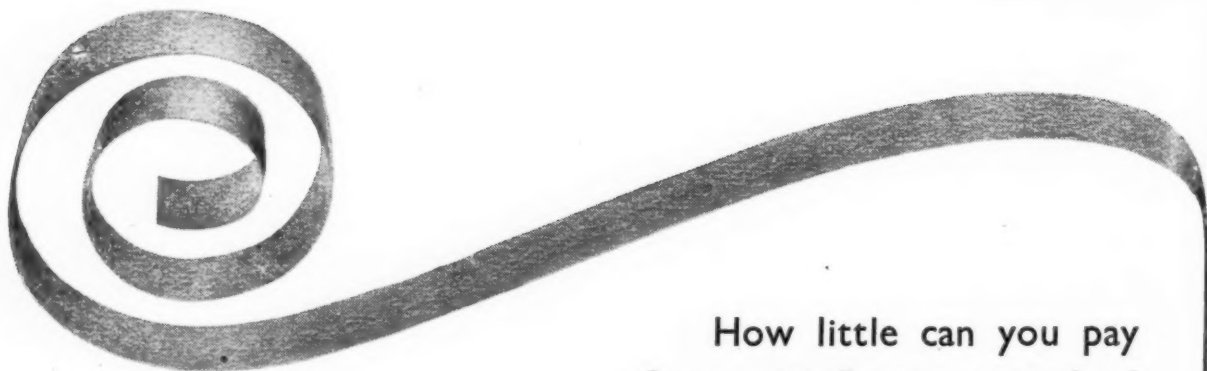
USE COUPON BELOW TO SUBSCRIBE

To :
McGraw Hill Publishing Co., Ltd. • 95 Farringdon Street
London, E.C.4

Please enter my subscription to HIGH FIDELITY for one year (12 issues). I enclose £2.9.0 in full payment—including postage from the U.S.

Name

Address



How little can you pay for a **good** tape recorder?

Sixty guineas? Fifty-five? Fifty? Stop guessing—here's a really good instrument for only *thirty-nine guineas*. It's the Walter 303 and people who've already tried it tell us we've got "a winner". With the 303 you can (1) build up your own record library of broadcast music; (2) record from discs or microphone; (3) record 'live' instrumental and vocal performances; (4) record and play back, rewind or reverse the tape, and erase—all with *one* control, the ingenious 'Joystick'. You can also connect the 303 to a radio or other amplifier for greater volume—but you won't often need to! Even *without* an extension loudspeaker the maximum volume on playback is great enough to fill a medium-size hall. Technically speaking, the Walter 303 has an output of 3 watts, a frequency range of 40–10,000 cycles, and a signal-to-noise ratio of –35db. It's housed in an attractive two-colour case and is easily carried from one place to another. The 303 is in the shops now. If you *do* have any difficulty, please let us know at once and we'll send you the address of your nearest stockist.



the new **Walter 303**
costs only **39 gns**

complete with microphone
and tape. Fully guaranteed.
Easy payment terms.



READ ALL ABOUT IT!

Cut out and post this coupon or send a postcard.

WALTER INSTRUMENTS LIMITED, 167, GARTH ROAD, MORDEN, SURREY.

Tel: DERWENT 4421

Please send me free literature on the new Walter 303

NAME _____

ADDRESS _____

Prandelli, being really Italians and somehow seeming to believe in the words, do not give me any of the feeling of *anonymity* with which I reproach the gorgeous-voiced cast of this new set.

With the exception of Tebaldi, all these are actually better singers than Decca's and more pleasing than the Toscanini soloists (Albanese, Pearce, etc.) yet—it's a mere personal reaction perhaps—I just do not feel they believe the lovers' predicament quite in the way that Tebaldi-Prandelli, or such singers as Pampanini, or Claudia Muzio used to seem to identify themselves completely with the characters. However, Corena (also on Toscanini's) and Tozzi are excellent as actors as well: Lucine Amara, herself a Mimi, is a peculiarly sweet-voiced Musetta and fairly well in character and Merrill's singing, as singing, delights me. Victoria de los Angeles sounds wonderful *à l'ouïe épreuvée* and Björling is likewise wonderful in being so reliable and stylish over every hurdle. The solos and duet of Act 1; the trio from "Mimi é una civetta" in Act 3; and the whole of the last act from the entry of Mimi represent a totality of singing by principals and orchestra which is quite glorious. One goes head over heels in love with the opera all over again. P.H.-W.

POETRY AND DICTION

POETRY READINGS. The *pied piper of Hamelin* (Browning). *Nurse's Song* (Blake). *The orphan's song* (Dobell). *How pleasant to know Mr. Lear; Incidents in the life of my Uncle Arly; The broom, the shovel, the poker and the tongs* from "The Nonsense Songs" (Lear). *Lines from "A Midsummer Night's Dream"; A sonnet; Lines from "Romeo and Juliet"; Three sonnets* (Shakespeare). *Now sleeps the crimson petal* (Tennyson). *Ode to a Nightingale* (Keats). *Corinna's going a-maying* (Herrick). *Break of day* (Donne). *The invitation* (Shelley). Read by **Dame Peggy Ashcroft**. Decca LXT5254 (12 in., 39s. 7½d.).

Dame Peggy Ashcroft is a most exceptional actress, with wonderful emotive qualities on the stage—her Nora, her Juliet, her Irene of *The Three Sisters*, her Cleopatra (but not so much), all are performances which live in the memory. She has a way of enthusing suddenly, of bringing out an emotion new-minted, with perfect candour, a spontaneity and a tenderness which together with a beautiful sense of bodily movement make her a perpetual joy to observe and listen to. But of course poetry reading, and into a microphone at that, rather than into an attentive listening auditorium is a very different thing from the magnetic spell of acting. I can't bring myself to write Dame Peggy anything but an adoring notice, yet I have to confess I found some of these readings, not dull, but lapsing into a monotony. She keeps coming back to the same three notes in the voice; there are too many breaths as though she were trying to make for variety with little spurts of gulping enthusiasm (just what is so

effective in conveying emotion on the stage very often). The voice seems to my ear to be placed a little too close to the microphone with an occasional catch of breath or a blurring effect or even a curious thickening—as of a chord instead of single notes being struck—on certain words such as "brothers". I notice it too in the Keats where—perhaps from a trick in some pressings only—the words "amid the alien corn" sound just a little like "abid the aliem corn". It was in the Keats Ode too, that monotony crept most gravely, though of course not so as to prejudice feeling. Perhaps by this time it is well nigh impossible to read the *Nightingale* "freshly". Needless to say some of it is exquisitely done, though I question, for example, the pause between "clustered around" and "by all her starry . . .". Likewise to pause between "Darkling" and "I listen" sells the idea that the bird is being addressed as it might be "starling" instead of the adjective or more strictly an adverb conditioning—"in the dark".

On this second side Dame Peggy adopts many different manners—and rightly. Puck's last lines from *The Dream* are rather staggily "hushed", Juliet's "Gallop apace" is monologue and in a way a model of how to do it. The three sonnets are beautiful in their serious, grave way, but it is interesting to compare Dame Peggy's way with Sonnet 18 ("Shall I compare thee to a summer's day?") with Dame Edith Evans's of last month. Which pays the better dividend there? Artifice, the polished, mannered, fine-grained arabesque of sound or the voice straight from the heart? I shall not enter this judgment of Paris. In the purple patch from Tennyson, I think Dame Peggy Ashcroft too grave and prayerful. It seems to call for a light, sensuous touch not here achieved.

The *tour de force* on side 1 is *The Pied Piper*, which should be in every well appointed nursery. Dame Peggy does not lay it on too thick, and I could do with a bit more avuncular high spirits here and there. In contrast "When the voices of children" and the Orphan's song, with its desolating refrain "With hey my little bird, ho my little bird", are wonderful—elegiac and yet with that quality I can never define otherwise than as candour.

In short, a rich variety of poems whose reader, for all her great gifts, does not satisfy entirely by the standards she has set herself on the stage and whose vocal (as opposed to emotional range—minus the visual factor) is not so wide or deep on this showing as one might have guessed. But I think it will be immensely popular. P.H.-W.

CLASSICAL REISSUES

Orchestral

All but one of this month's orchestral reissues come from Decca, and three of them are conducted by van Beinum. Sometimes he seems to me to drive his orchestras too hard, and I find his disc of the *Water Music* (Handel, arr. Harty, LW5263) a little too vigorous, though the playing of the London Philharmonic is efficient enough. Decca have a great

fondness for this recording. It appeared first as long ago as 1950, backed by Mozart's "Haffner", and reappeared three years later backed by the Handel-Harty *Fireworks Music*, and in the course of years it has acquired a bit of a hum in places. The Brahms *Variations on a Theme of Haydn* (LW5269) is also a shade below Decca's usual standard technically. I would have liked a mellower sound and more relaxed playing from the Concertgebouw Orchestra. Furthermore, in 1956 Haydn should not have been mentioned in the title on the sleeve; it is surely well-known by now that he did not write the "St. Antoni Chorale". The best of the van Beinum reissues is Haydn's *Surprise Symphony* (LW5264), again with the Concertgebouw. This superbly drilled orchestra gives a robust and lively performance, and the quality is beyond reproach. Even better is Krips's record of another symphony of the same period, written in fact three years earlier: Mozart's 39th in E flat (LW5265). The orchestra is the London Symphony, the playing has a mellow beauty, and the recording quality does the playing full justice. Krips makes the fewest possible repeats, but even so this record is good value for money. Another Mozart disc I would strongly recommend is that of the Clarinet Concerto (LW5261), beautifully played by Gervase de Peyer, with the L.S.O. conducted by Anthony Collins. At times the orchestra seems to be keeping up with the soloist only by the skin of its teeth, partly because de Peyer has the virtuosity to toss off the more difficult passages just a shade faster than you would think possible. He is a most dextrous performer, but also a sensitive one, able to shape a phrase expressively, and this is a very successful record. Decca have not had to dig down so far for this one; it first appeared last year, backed by Mozart's Bassoon Concerto. Rather less successful is a disc of Beethoven's Eighth Symphony played by the Vienna Philharmonic under Karl Böhm (LW5259). The playing is smooth enough and the quality agreeable, though perhaps a shade too resonant, but the interpretation lacks life and freshness. Even so this record will no doubt give a good deal of pleasure.

Coming to more modern times, I much enjoyed Ansermet's version of *La Mer* (LW5267), with L'Orchestre de la Suisse Romande. This four-year-old recording still sounds well, and this conductor is, of course, one of the great interpreters of Debussy. I mention with some diffidence his matter-of-fact approach to some of the music; surely Ansermet did not always play the big tune in the finale in strict time? Debussy marks it "Cédez très légèrement et retrouvez peu à peu le mouvement initial", and spreads all this over 16 bars; similarly later in the movement. Toscanini used to make much more of these passages than Ansermet on the present recording. But there is some beautiful playing on this disc.

Kodály's *Háry János Suite* (LW5256) is most vividly played by the London Philharmonic Orchestra under Georg Solti, and the dynamic range is tremendous, and just

what this music needs. My only complaint is of the cimbalom, which in the "Song" is given a microphone of its own and sounds unnaturally close, and in the Intermezzo rubs along on the same microphone as everyone else and is inaudible. Once or twice the orchestra's rhythm is not quite as taut as it might be, but most of the playing is full of verve and humour, and the quality is most exciting. Kodály's friend Bartók is equally well served by the technicians in Dorati's performance of the *Concerto for Orchestra* with the Minneapolis Orchestra. This was originally issued by Oriole on the Mercury label, and is now reissued by Pye-Nixa as Mercury MRL2521. The wonderfully vivid quality of this recording is balanced by wonderfully slick, exciting playing in the fast movements, the finale for instance, but the more lyrical tunes such as that in the "Intermezzo interrotto" are less expressively played than in other versions. R.F.

HISTORICAL RECORDS

The Art of Caruso

THIS was the voice that launched a thousand sales. This was the artist whose voice, a true phenomenon, and whose art, springing from a physique and a personality of great richness, "sold" the gramophone as an idea to countless millions. I think we owe him a historical debt as well as an artistic one and this issue—of which Volume II is my favourite—is most welcome. It is creamed off a similar Victor collection issued for America and it pays a handsome tribute to Caruso's immense and important gramophone contribution.

A warning however. His voice, with its unique, intensely masculine timbre and the artist's projection of it are not to be listened to for hours on end. A couple of arias at a time is the way to enjoy these discs: and I think that amid the trifles in Volume III we might have been spared some of the verses. "Two lovely black eyes" is charming; but does one want all the repetitions?

I say this in no sort of denigration of Caruso; on the contrary it is that he makes such a potent effect on the hearer that you can't take—and should not want to take—too many of his high spots, his plums, at one sitting.

The transfers seem to me nearly all good, with some qualifications about the 1902 inclusions. One hears traces of the blowing up or echo chamber—say at the end of "La donna è mobile", but not in any way to find fault with. As to the selections themselves, I approve strongly; but do not expect every rogue elephant in the collector's jungle not to wish to trample me to death for doing so. They might have selected differently. But the point I wish to make is that while in the "50 Years of Great Operatic Singing" I constantly found Mr. Kolodin's choices odd, the selectors this time seem to me to have done a wise job.

In all pre-electric recording one has to make allowances for that horn; there is

inevitably loss of the upper vibrations and the voice sounding too near, often sounds "cupped" too. (In some of the duets with Gogorza or De Luca you get a much more natural reflection of Caruso—because a little further off?) But all allowances made and imagination working to supply the missing vibrancy, so that we know the voice actually to be "belling" (*squillante* is the Italian word) like the voices of Flagstad or Del Monaco—what exactly is it that makes Caruso so instantly recognisable?

The joy and the sincerity for two things; for a third, the extreme *virility* of the sound. It wells up from the whole of him—from the guts if you will pardon that misused word here literally meant. In his top notes, in his heroic sculptural spanning of great arcs of phrasing, one seems to hear the *whole compass of the voice* down to its bottom echoing in harmony with the note being sung. The whole organ is "present" in each note.

Franklyn Kelsey has a theory (which I won't elaborate) that true bel canto was formed on the principle of the Sigh and the Groan, unlike modern singing which he says is based on a faulty principle of singing against a palate, etc. I can't go into that: but listening to Caruso I see what he means. The voice wells right out of middle of the singer with an effect quite unlike, say, Dermota or Simoneau or Richard Lewis. As for the "groan" side of it, well that maybe can get out of hand; also quite a few of the intakes of breath in the later, darker decades of the voice do suggest a real pulmonary labouring. I remember a Rumanian saying once: "Caruso? Never did I hear so beautiful asthma!" But for sheer glory is there ever a competitor for the first phrase of "Bella figlia dell' amore" and the return of the tenor after the clucking of the soprano and mezzo in the same quartet? Or the sheer majesty of "Tu m' appartieni" in "O Paradiso"? No, here is a non-pareil.

CSLP510. SIDE ONE. Celeste Aida from "Aida". Act 1 (Verdi) with orchestra. December 27th, 1911. Liblamo, Liblamo ne' lieti calici from "La Traviata", Act 1 (Verdi) with Alma Gluck (soprano), Metropolitan Opera Chorus and Orchestra conducted by Giulio Setti. April 20th, 1914. Di quella pira! from "Il Trovatore". Act 3 (Verdi) with orchestra. February 11th, 1906. Al nostri monti from "Il Trovatore", Act 4 (Verdi) with Louise Homer (contralto) and orchestra. March 17th, 1908. Solenne in quest' ora from "La Forza del Destino", Act 3 (Verdi) with Antonio Scotti (baritone) and orchestra. March 13th, 1906. Questa o quella from "Rigoletto", Act 1 (Verdi) with orchestra. March 16th, 1908. La Donna è mobile from "Rigoletto". Act 4 (Verdi) with orchestra. March 16th, 1908. Bella figlia dell' amore from "Rigoletto", Act 4 (Verdi) with Amelita Galli-Curci (soprano), Flora Perini (contralto), Giuseppe de Luca (baritone) and orchestra. January 25th, 1917.

1. A splendid *Aida*, so spacious and regal in its portamenti. Only disappointingly too ringing on the last note, which he did in fact once sing *morendo*. 2. Alma Gluck sounds hard here, not the lovely singer she was in *Semele* or *Louise*. Caruso lilts along pleasantly. 3. Sung in B, a semitone down and sung with splendid shape, the four notes of "pira", each exact. 4. Homer sounds sumptuous. The duet is stylistically so much superior to that made by Gigli and Elmo. Very characteristic, indeed an epitome of Caruso is the way he phrases—with but one

break—the whole of the section just before the duet proper begins, at the words "Riposi o madre". It is wonderful. 5. Caruso's own favourite among his duet recordings. Gigli fans will still probably prefer that tenor's bloom, which electric recording captured, but the line of Caruso's "Or muio tranquillo" is magnificent in its concentration and shaping. 6. The song is thrown off with a perfect lilt and a little catch in the voice almost like Maurice Chevalier! 7. Again, magnificently launched and in perfect humour—you can hear the added resonance die away after the last note. 8. It is splendid to have the other singers too (though Galli-Curci is only just up to the note once) but what dazzles, as I said in the introduction, is Caruso especially as he cleaves through the woman's voices, a note of pure sex appeal—voilà! That's the only way to describe it!

CSLP510. SIDE TWO. Ah! la paterna mano from "Macbeth", Act 4 (Verdi) with orchestra. February 23rd, 1916. Si pel ciel from "Otello", Act 2 (Verdi) with Titta Ruffo (baritone) and orchestra. January 8th, 1914. Qual voluttà trascorrere from "Lombardi", Act 3 (Verdi) with Frances Alda (soprano), Marcel Journet (bass) and orchestra. January 7th, 1912. Una furtiva lagrima from "L'Elisir d'Amore", Act 2 (Donizetti) with piano. February 1st, 1904. Venti Scudi from "L'Elisir d'Amore", Act 2 (Donizetti) with Giuseppe de Luca (baritone) and orchestra. February 10th, 1919. Deserto in terra from "Don Sebastiano" (Donizetti) with orchestra. January 10th, 1908. Chi mi frena in tal momento? from "Lucia di Lammermoor", Act 2 (Donizetti) with Amelita Galli-Curci (soprano), Minnie Egner (contralto), Angelo Bada (tenor), Giuseppe de Luca (baritone), Marcel Journet (bass) and orchestra. January 25th, 1917. H.M.V. C.SLP510 (12 in., 42s. 6d.).

1. Also in Vol. II of "50 Years" (q.v.). 2. Caruso holding his own heroically against the immensely loud Ruffo, but as a musical experience rather absurd owing to inadequate orchestra. 3. A wonderful trio (near the end of *Lombardi*, death of the tenor) comparable to a similar scene in *Forza*. Caruso opens with phrasing that makes Gigli's version sound "sobby" by contrast. Alda and Journet make distinguished colleagues. 4. Also on VA 12. Only the first verse but spaciouly done. Interesting as a sample of the voice in 1904 when more limpid and with a slight suggestion of vibrato *à la* Bonci but with the turn and the dip down on "sembro" perfectly characteristic. The transfer shows the age of the original badly. 5. Delightfully high spirited and showing Caruso's turn of speed when required. 6. The aria is done in Caruso's most caressing style. 7. Made the same day as the *Rigoletto* quartet (q.v.)—six voices get very blurred

(continued on page 307)

Hungarian Relief

The B.B.C. have undertaken to teach Hungarian refugees arriving in this country to speak English. Textbooks are being produced and recordings, made by the staff of the B.B.C., will be manufactured and given free by The Gramophone Co. ("H.M.V."). This service will be provided at all reception centres and hostels to which refugees will be sent. For those offered private hospitality it is hoped to arrange for the sale of books and records at a nominal price.

Three very special recent LPs

Poetry readings by DAME PEGGY ASHCROFT

VOL. I.

The pied piper of Hamelin (*Browning*);
Nurse's song (*Blake*);
The orphan's song (*Dobell*);
How pleasant to know Mr. Lear, Incidents in
the life of my Uncle Arly, The broom, the
shovel, the poker and the tongs (*Lear*);*
Lines from 'A midsummer night's dream',
A sonnet, Lines from 'Romeo
and Juliet' (*Shakespeare*);
Now sleeps the crimson petal (*Tennyson*);
Ode to a nightingale (*Keats*);
Three Sonnets (*Shakespeare*);
Corinna's going a-maying (*Herrick*);
Break of day (*Donne*);
The invitation (*Shelley*)
*From 'The nonsense songs'

LXT 5254

EMLYN WILLIAMS as Charles Dickens

VOL. I.

I, Charles Dickens (introduction);
Moving in society
(Scenes from 'Our mutual friend');
Paul (Scenes from 'Dombey and son');
Mr. Bob Sawyer gives a bachelor party
(An episode from 'Pickwick papers')

VOL. II.

The signal man
(A ghost story from 'Christmas stories');
Mr. Chops (A story from 'Christmas stories');
The fancy ball
(An episode from 'A tale of two cities')

LXT 5295-6



THE DECCA RECORD COMPANY LIMITED

1-3 BRIXTON ROAD SW 9

Poetry readings by DAME PEGGY ASHCROFT

VOL. II.

The lady of Shalott (*Tennyson*);
The brown girl (*Anon*);
Lucy Gray (*Wordsworth*);
Epistle to Martha Blount (*Pope*);
Julia's letter—from 'Don Juan' (*Byron*);
Frances Harris (*Swift*);
The trees so high (*Anon.*);
The extasie (*Donne*);
The parting (*Drayton*);
I feed a flame within (*Dryden*);
Never seek to tell thy love (*Blake*);
Ode on the death of a favourite cat drowned
in a tub of goldfishes (*Gray*);
Lines from 'Verses on the death of
Dr. Swift' (*Swift*);
Lines from 'The Duchess of Malfi' (*Webster*);
His litany, to the Holy Spirit (*Herrick*);
Fear no more the heat o' the sun
(*Shakespeare*)

LXT 5265



The full magnificence of High Fidelity in a wonderful new form...

Of course your new reproducer must be High Fidelity — *real* High Fidelity. But that doesn't mean you want the bother of building it yourself. So Philips have done it for you. Ladies and gentlemen... Philips 10-watt Novosonic Equipment!

There are two separate units, each a beautiful piece of high-quality furniture. One contains the two speakers: 12" for bass and 7" dual-cone for treble. The other houses the 10-watt amplifier and provides space for any type of sound source: record reproducer, radio, or tape deck.

Philips Novosonic has been called a miracle of High Fidelity. And for the sweep and richness of its sound quality superb is certainly the only word. Be sure to hear it for yourself.

77 GNS (without Sound Source)

Philips new AG1003Z 3-speed, 3-way changer (for use as an automatic changer or as an automatic or manually operated player) is the perfect partner for the 10-watt Novosonic equipment. Complete with diamond stylus for long-playing records and all accessories. Price: 18 guineas, tax paid.

Before you do another thing about High Fidelity...hear

PHILIPS 10 watt NovoSonic Equipment

RADIO & TELEVISION RECEIVERS • RADIOGRAMS



RECORD PLAYERS • LAMPS & LIGHTING EQUIPMENT, ETC

PHILIPS ELECTRICAL LTD. (Musical Equipment)

Dept. CENTURY HOUSE SHAFTESBURY AVENUE LONDON WC2

(P445)

**HIGH-FIDELITY
REPRODUCTION!**
especially to suit your home!



The latest improvements are incorporated, and these extra features, that make for flexibility in use:

- * Separate Control Panel and/or
- * Combined Pre-Amplifier and Control Unit
- * Extra Power for F.M. Tuner Units

The separate control unit or the combined pre-amplifier and control unit can be fitted in the top or front of the cabinet, and the main amplifier, connected to the control unit by the special leads supplied, may be placed wherever it is convenient.

There is no doubt whatever that music lovers will find this amplifier provides them with a means of obtaining the perfect quality reproduction they so much desire.

With separate control panel £21 10 0

With combined control panel and pre-amplifier - - - - £27

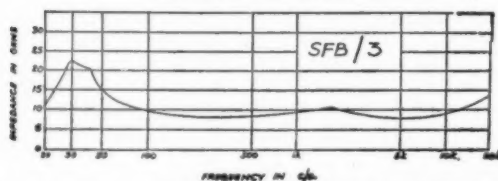
GRAMPIAN REPRODUCERS LTD

Makers of Quality High Fidelity Equipment
15 HANWORTH TRADING ESTATE . FELTHAM . MIDDLESEX
Telephone : FELTHAM 2657/8 Telegrams : 'REAMP' FELTHAM



Model SFB/3
(Reg. design 881557)

IMPEDANCE CURVE. Note the unusually level impedance which typifies the wide frequency response.



Made and guaranteed by WHARFEDALE WIRELESS WORKS LTD . IDLE . BRADFORD . YORKS Telephone: Idle 1235/6

Wharfedale

NEW 3-SPEAKER SYSTEM

gives you everything—except cabinet resonance

Yes, in Wharfedale's latest model, cabinet resonance is conspicuous by its absence. Low resonance speakers fitted with foam suspension give smooth response over the full frequency range. Visually the SFB/3 is attractive. Structurally it is compact and portable. Technically it is cleverly designed. Acoustically it is amazingly good for its size.

- ★ ATTRACTIVE APPEARANCE ★ FREE-STANDING & EASILY MOVED
- ★ RESONANCE-FREE: SAND-FILLED BAFFLE ★ OMNI-DIRECTIONAL
- ★ FREQUENCY RANGE: 30 c/s to 20,000 c/s ★ MODERATE PRICE

SPECIFICATION

Size, 34 x 31 x 12in
Weight, 64lb
Impedance, 8/15 Ohms
Bass Resonance, 30-35 c/s
Maximum input, 15 Watts

NEW PRICE

£39.10.0

COMPLETE

Tropical model with resin-bonded plywood can be supplied at £2 extra



This is your life...

THINK to what extent your musical tastes have changed in the last five years; and how many of your old favourites have been relegated to the lower shelves, played once a year if at all. The music you enjoy is a mirror that reflects you and, because life never stands still neither do tastes.

A Grundig tape recorder provides a very practical solution to the problem of changing tastes. A tape library grows with you and there is never any waste. A much-played Grieg can become a mint-fresh Rawsthorne for no more effort (or expense) than is required to fit the tape which holds the old recording and re-record the new.

With a Grundig tape recorder the world of music is at your feet. If music is your interest...

keep it alive with a **Grundig** TAPE RECORDER



TK 820/3D
PRICE 98 gns.
excluding microphone

GRUNDIG (Great Britain) LIMITED, Dept. G21, 39/41 New Oxford Street, London W.C.1
Please send me a copy of your illustrated booklet on the Grundig TK 820/3D

NAME _____

ADDRESS _____

(Electronics Division, Gas Purification & Chemical Co. Ltd.)

BAKERS 'Selhurst' RADIO

Demonstrating!

The full-range **ULTRA TWELVE**

20-25000 c/s

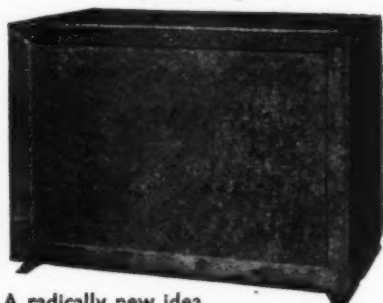


cone
resonance 20 c/s
£17.10.0

Demonstrating!

THE BRADFORD PERFECT BAFFLE

(Patent Pending)



A radically new idea in speaker enclosures. All the BASS. No boom, resonances or distortion. COMPACT.

17" x 17" x 13½": £16.10.0.
24" x 17" x 13½": £20.10.0.

Demonstrating!

The **GOODSELL "Golden Range"** with the **ORTOFON Pick-Up**, and the new **WOOLLETT 4-speed Transcription Turntable**.

Daily: 10 a.m.-5 p.m.
Saturdays: 10 a.m.-Noon.



Limited

17 Charing Cross Road,
London, W.C.2.

Tel: TRAlgar 5575.
(Opp. Garrick Theatre)

Trade & Export inquiries to:

JOHN LIONNET & COMPANY
(at above address)

TEMPO THE JAZZ LABEL

THE NEW TRADITIONAL
RECORDING GROUP FROM
THE WEST

10-inch LONG-PLAYING 33½ r.p.m.

AVON CITIES' JAZZ BAND

LAP 10 Shim-me-sha-wabble : Greasy
Rag : Hawaiian War Chant :
Jolly Wog : Forme and mygal :
Jump for Joy : Blues for
Saturday : Swing Out

10-inch 78 r.p.m.

***A 151** Shim-me-sha-wabble :
Hawaiian War Chant

EXTENDED-PLAY 45 r.p.m.

**RAY BUSH
AND THE AVON CITIES' SKIFFLE**

EXA 40 How Long, How Long Blues :
Johan Johnson : Lonesome
Day Blues : I Don't Know

EXA 50 Fisherman's Blues : Hey,
Hey Daddy Blues : This little
light of mine : Green Corn

10-inch 78 r.p.m.

***A 146** Hey, Hey Daddy Blues :
Green Corn

***A 149** Fisherman's : This little light
of mine

*AVAILABLE ON 45 R.P.M.

TEMPO RECORDS LTD.
113-115 Fulham Rd., London, S.W.3

Tel. KNIGHTSBRIDGE 4256

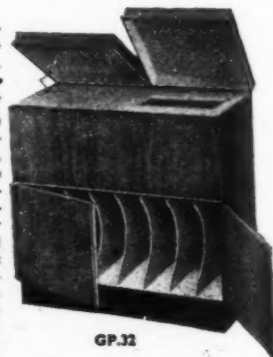
CABINETS by STAMFORD



The Arundle
18½" Wide, 16½" Deep.

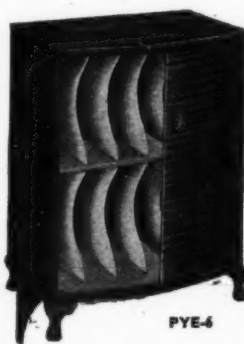
THE AXIOM ENCLOSURE, to Messrs. Goodman's Specification. Completely fitted comprising 12" Axion 150 Mk. II Loudspeaker. The Acoustical Resistance Unit, and cabinet constructed of ½" Weyrock. Lined and quilted with 1" cotton felt. Provision for housing the Treble if required. Price £20.18.4 or £47.0 Deposit and 9 payments of \$9/3 mthly. Enclosure only £15.18.4. Flush Base, 10/6 less.

GP 32
30" Wide; 15"
Deep; 30"
High. Motor
Board is 28½"
x 14" x ½"
either on one
plane or stepped
as shown,
fitted to give
clearance re-
quired. Aper-
tures cut for
controls. Lid
interior is felt
sprayed. Re-
cord Section
13" High. Any
partitions can
be omitted to
house Ampli-
fier. 12" between record section and underside of lid.



GP.32

Price £14.5.0 or 44/- deposit and 9 payments of 28/9 monthly.



PYE-4

This design is specially veneered and finished to match the Pye Black Box.

Reinforced top to take the Pye Black Box. Capacity: 450. Twelve compartments 13" high. Overall width 24", Height 32". Top 18" at centre, 15½" at ends. Flush Base or Queen Anne Legs as shown. Price £14.15.0 or 44/- deposit and 9 payments of 29/4 monthly. Also supplied in 17" width.

All Cabinets are veneered in Oak, Walnut or Mahogany, finished to shade required. Delivery 12/6 in England and Wales (Scotland & N. Ireland 25/-). Purchase Tax included. Write for Catalogue of cabinets for EQUIPMENT, RECORDS, SPEAKERS, and PYE BLACK BOX. Money Refund Guarantee.

A. L. STAMFORD (Dept. A16)
20 College Parade, Salisbury Road, London, N.W.4

even at that date but the strenuousness of the tenor contribution is remarkable and one feels it "tell" all the more by reason of the presence of the other singers.

CSLP511. SIDE ONE. *Donna non vidi mai* from "Manon Lescaut", Act 1 (Puccini) with orchestra. February 24th, 1913. *Che gelida manina* from "La Bohème", Act 1 (Puccini) with orchestra. February 11th, 1906. *O soave fanciulla* from "La Bohème", Act 1 (Puccini) with Geraldine Farrar (soprano) and orchestra. December 30th, 1912. *Recondita armonia* from "Tosca", Act 1 (Puccini) with orchestra. November 6th, 1909. *Ve lo dissi, vi ricorda?* from "Madama Butterfly", Act 3 (Puccini) with Antonio Scotti (baritone) and orchestra. March 14th, 1910. *Amar ti vieta* from "Fedora", Act 2 (Giordano) with orchestra. Milan, November, 1902. *Cielo e Mar!* from "La Gioconda", Act 2 (Ponchielli) with orchestra. March 14th, 1910. *Vesti la Giubba* from "I Pagliacci", Act 1 (Leoncavallo) with orchestra. March 17th, 1907.

1. This first band on my review copy has a bit of haze on it. Unnecessarily robust for the sentiments, it seems to me and made to seem more so by the (inevitable) thinness of the accompaniment; still, it has a splendid lift and as in "50 Years" sounds the classical singing of the piece. 2. An early "Che gelida" (also transposed down a semitone): poetic. 3. To be compared with the duet with Melba, made in 1907. Caruso sounds spacious and lyrical and though he takes a surprising number of breaths, he draws a beautiful line. Farrar is lovely. At the end she alone takes the C. 4. Very characteristic, again; with the right progress from dreaminess to a tremendously swanky conclusion, the final words "sei tu" brim with triumph. 5. This is wrongly titled: Sharpless starts "Non l'avevo detto" and it moves on into "Addio fiorito asilo" full throated repentance which must for a few seconds have taken an audience's mind off Destinn as the heroine. 6. Caruso was the first Loris Ipanov; so this is what those at the première of *Fedora* got smack between the eyes—what a show-stopper! The record is really old and distorts but you can hear the honey-pot flow against a background which is surely a piano (not an orchestra—and how it must make young people laugh to think there might be a doubt!). 7. This shows Caruso particularly well with hardly any distortion at all and the voice not right on top of us: the dreamy middle sections are most beautiful and the way the voice is lifted at full pressure across any interval however awkward—without the slightest variation of tone quality—is a singing lesson in itself. 8. This is the performance which was "treated", i.e. dubbed with a modern orchestra and issued as DB1802.

CSLP511. SIDE TWO. *Air de la Fleur* from "Carmen", Act 2 (Bizet) with orchestra. November 7th, 1909. *Recit.: Je suis seul; Aria: Ah! Fuyez, douce image* from "Manon", Act 3 (Massenet) with orchestra. December 27th, 1911. *O Paradiso!* from "L'Africana", Act 4 (Meyerbeer) with orchestra. February 20th, 1907. *O Souverain, O Juge, O Père!* from "Le Cid", Act 3 (Massenet) with orchestra. February 5th, 1916. *Rachet!* *Quand du Seigneur la Grace Tutelaire* from "La Juive", Act 4 (Halévy) with orchestra. September 14th, 1920. *M'Appari* from "Martha", Act 3 (Flotow) with orchestra. February 11th, 1906. *Dormi pur* from "Martha", Act 2 (Flotow) with Frances Aida (soprano), Josephine Jacoby (contralto), Marcel Journet (bass) and orchestra. January 7th, 1912. H.M.V. CSLP511 (12 in., 42s. 6d.).

This is the best side of all. 1, 2 and 3 are superbly sung and really very well recorded seeing the dates. The *Carmen* is

well shaped, the lift at the end of the *Manon* from the words "... mon coeur. Ah fuyez" sung in a single span right through the full stop and taking us back to the main phrase with added pressure and no breath just makes one feel that Caruso must have been able to inhale while singing fortissimo—how else? The pride in the rearing phrase "tu m'appartieni" is most memorable in the Meyerbeer. 4. Famous and justly so, because it finds Caruso at the top of his form, the voice heroically used and inexhaustible yet exceptionally light and clear (for that date). This is a great beauty. 5. The aria once famous enough to give a girl in Proust her nickname is gentle and affecting. Caruso sounds curiously tired in the opening section but in the middle part the cantilena is lyrical. 6. Made the same day as the "Che gelida" on the reverse, this is Caruso in very sweet voice, phrasing in enormous spans but without the too slowly dragging portamento with which he could overweight this sweet old romance. 7. The quartet is pleasant but does not reveal anything special.

CSLP512. SIDE ONE. *Ombra mai fu* from "Xerxes" (Handel) with orchestra. January 20th, 1920. *Les Deux Sérénades* (Leoncavallo) with Mischa Elman (violin) and Gaetano Scognamiglio (piano). February 6th, 1915. *Bois Epais* from "Amadis", Act 2 (Lully) with orchestra. September 16th, 1920. *Fenestra che Lucive* (Anon.) with orchestra. April 10th, 1913. *Vaghissina Sembianza* (Donaudy) with orchestra. September 16th, 1920. *Noche Falsa* (Posadas) with orchestra. September 14th, 1920. *La Partida* (Alvares) with orchestra. July 10th, 1918. *A la Luz de la Luna* (Michelen) with Emilio de Gogorza (baritone) and orchestra. April 16th, 1918.

1. The Handel is majestic and contains the nearest thing to a full trill Caruso left on record (on the syllable preceding "amabile"). 2 and 3 I find comparatively dull. 4 is in native Neapolitan and the last word in passionate trifles of the serenade type lifted to heroic heights. 5. Donaudy's pastiche gem was a great Edwardian favourite but surely less appealing than "O del mioamato ben"? The voice sounds very dark and at less than full pressure, it here touches a curious braying vibrato which I find disturbing. 6. Jolly Spanish stuff with castanets a-rattle. 7. This is the

sort of song which causes the flamenco singer (if L.S. will permit me) to make a strange emetic sound. Odd to hear Caruso sing through it with inexhaustible reserves of eighteen carat tone. 8. Here is the gem among these Spanish choices. Very charming; with Gorgoza (Farrar's husband) "harmonising" (in thirds) as the Welsh would say. Perfect drawing room duet for a millionaire's party! Caruso sounds much younger than 1918.

CSLP512. SIDE TWO. *O Sole Mio* (di Capua) with orchestra. February 5th, 1916. *Vissi sul mar!* (Anon.) with orchestra. September 8th, 1919. *Luna Fedel* (Denza) with piano. Milan, November, 1902. *Over There* (Cohan) with orchestra. July 11th, 1918. *La Campana di San Giusto* (Arona) with orchestra. January 6th, 1919. *Sei morta nella vita mia* (Mario Costa) with Vincenzo Bellezza (piano). April 16th, 1918. *Luna d'Estate* (Tosti) with orchestra. February 5th, 1916. *Crucifixus* from "Messa Solenne" (Rossini) with orchestra. September 16th, 1920. H.M.V. CSLP512 (12 in., 42s. 6d.).

I could do with fewer verses of some of these, i.e. 1 and 2, which we know as *Two lovely black eyes*, only for telling a man he was wrong, etc. Is not 3 actually by Tosti—as I have always thought? Pretty little song. 4. A curiosity, Cohan's recruiting song sung with immense verve in English ("Johnnie get your gun . . . de boys are comin'", etc., with second verse in French *Par là-bas*). It's comic—but a historical document too and, I say, strangely touching. 5. Too many verses in this ballad of the bell (which rings, needless to say). 6. A Tosti type ballad which will cause austere persons to groan; the interesting thing is that it made Caruso groan too, his breath intake at one point sounds indeed asthmatic. 7. Uninspired Tosti—why not the lovely *Pour un baiser* of 1909? Rather too noisily recorded. 8. Like Adam's *Cantique de Noël* (issued last month) this kind of sentimental religious music brings forth tremendous feeling from the simple Neapolitan and he sings it with his whole heart. But the voice is dark and no longer in this recording quite responds to the enormous exertions he expects of it. It makes a curiously sombre epilogue to a great series.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

A new *Burl Ives* long-player, "Down to the Sea in Ships", contains eighteen shanties and other songs of the sea sung in a highly individual style with the *Ralph Hunter Singers*, among whom is a bass with a fine fruity voice that is reminiscent of one of the members of the Comedy Harmonists team which made so many attractive records before the war and some of which might with advantage be reissued. I wish that the microphone had not been placed quite so near to Mr. Ives for this spoils the balance somewhat as well as making his intakes of breath unnecessarily audible. There are also a few faint pre-echoes which some may find disturbing. Congratulations to whoever designed the pictorial sleeve with its reproductions of old Yankee Sailing Ship Cards from the collection of the Bostonian

Society. Among the most entertaining songs is *The Eddystone Light*, which I do not remember to have heard before, but the sleeve note description of the position of the Eddystone Lighthouse as "outside of London harbour" will not be of much help to anyone searching for it on a map (Bruns. LAT8142).

Another voice which recalls past records to me is that of *Lea Degani* in "Israeli Song Recital No. 2" (H.M.V. DLPC8). There is a husky tenor quality in her deeper notes which reminds me of Mme Spirolovitch, one or two of whose records made many years ago I still have. This is a very attractive record. As the sleeve note points out, although modern Jewish resettlement in the Holy Land is recent, it has already been long enough to produce a new type of song. As might be expected, several of

the songs—*Haperech Halavan*, *Al Tiiki* and *Bachurim*—are inspired by war and fighting. One of the happiest is *Hivshilu Eshkolot*, a grand drinking song.

Songs inspired by wars and suffering are also prominent in the group of "Serbian Songs" sung by the **Chorus of the Yugoslav Army** under **Slobodan Krstich** on Decca LW5250. Three *Comitaji Songs* take us back to Serbia's struggles with the Ottoman Empire and *Maika Pravoslavna* by the Croatian composer of operas and ballets Bombardelli is a setting of a poem by Vladimir Nazor telling of the terrible massacres of those of the Orthodox religion by the Nazis.

Antonio and his Spanish Dancers are unique. I suppose that there are some to whom three quarters of an hour of music accented and punctuated by tapping feet is too much, but keen listening is rewarding (Decca LK4142). The last item, Sarasate's *Zapateado*, is a tour-de-force. Antonio almost makes his feet talk and a long and perfectly shaded diminuendo towards the end must be heard to be believed.

Two new zarzuelas are added to the already impressive number issued on the London International label. *La Calaresa* is an average specimen, unmistakably Spanish and distinguished by some excellent singing by **Pilar Lorengar** (TW91165). *La Montera* is of greater interest and unusual in that the scene is laid in England. It is Festival time in a village which forms part of the estate of the great Duke of Jenkison and a village girl, Ana, has been elected Miss Justice in accordance with custom. She is in love with and is loved in turn by Pipon, a member of the staff employed by the Duke in his hunting pursuits. The Duke's son, Sir Edmundo, is engaged to Ketty, the daughter of another aristocratic family, but this is, it seems, to be a marriage of convenience rather than love. The Duke's heir really loves Pipon's sister, Marta. Pipon fears, however, that this is a mere passing fancy and with the connivance of Ketty concocts a plot which makes Sir Edmundo suspect an incipient affair between them. He is highly indignant

that a commoner should presume to aspire to a daughter of the nobility, but this is just what Pipon wants, for it enables him to reply that what is sauce for the goose is sauce for the gander. All ends well. Sir Edmundo sees Pipon's point and Ana, in the capacity of Miss Justice, persuades the Duke to consent to the breaking off of his son's engagement and the comedy ends with wedding bells. It is a brisk, lively and tuneful little operetta and is admirably presented under the direction of **Indalecio Cisneros**. The recording of the higher strings is a little fierce early on, but I found no difficulty in taming this (TW91166).

Two excellent records for figure dancing are provided by the **Jim Cameron Band** on Beltona ABL520 and 521. The former contains music for the *Eightsome Reel*, *Red House*, *Bonnie Kate of Aberdeen* and *The Bottom of the Punch Bowl* and the latter for *A Trip to Aberdeen*, *La Russe*, *Dunoon Barn Dance*, *The Duke of Perth*, *Jeannie o' the Witchin' E'e* and *Waltz Country Dance*. The tunes are mostly traditional and many of them are familiar to all.

Of three 45s the most interesting is one by **Lauritz Melchior**, the great heldentenor of the between-wars years. At 66 his voice cannot be expected to be what it was, but it is still surprisingly flexible and has assumed something of a baritone quality. It will be remembered that he started as a baritone. He sings *O Holy Night*, *Ave Maria* (the Bach-Gounod one), *Silent Night* and *The Rosary* (M.G.M. EP577).

Sidney Torch is the latest to indulge in the process of pepping up old marches. "Torch Parade of Marches" contains *Stars and Stripes*, *Semper Fidelis*, *Blaze Away* and *Imperial Echoes*, and if you prefer these old favourites in this guise to their original form for military band, then Parlo. GEP8588 can be thoroughly recommended.

Beltona SEP43 is for the specialist. Jack Armstrong is a piper of renown and his selection of traditional "Northumbrian Pipe Music" is attractive, splendidly played and well recorded. The Northumbrian pipe is better suited to indoor listening than its Highland cousin.

MISCELLANEOUS AND DANCE By "HARLEQUIN"

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

Can the organ be taken seriously? That question once formed a headline in a musical journal, and the comment of a young composer in the days when we talked about "modern music" (circa 1934) was "I don't see how it can". I do not know whether **Lenny Dee** takes the organ seriously, but he makes me laugh, and isn't that what this column is all about? After Dee-licious, and Dee-lirious, we now have Dee-most (Bruns. LAT8148). Mr. Dee likes to be thought of as a one-man band, and he ends all his quick numbers with the same little run up the keyboard—sorry, manual. He even laughs at himself by a comical variant of this at the end of *Oh, You Beautiful Doll*, one of the late Nat D. Ayer's best tunes, with which he opens his second side.

This is a month for pillaging the classics. To say that all music must always be heard exactly as written is nonsense because it is impossible. The present cult for historical accuracy is but a good guess and even Mr. Tobin's "Messiah"

is necessarily conjectural beyond a certain point. But what are called the popular classics belong mostly to the nineteenth century or at least post-date "the Beethoven orchestra". Anybody who was rash enough to base his symphonic thinking on a thumping good tune was likely to have it stolen by the tunesmiths of our own day and to have it married to some maudlin lyric. By comparison the Bach-Gounod *Ave Maria* is a classroom lesson. Now **Cyril Stapleton** has removed the lyrics and dressed up the tunes in an LP called "Music for a Starry Night", a title which must be presumed to be a concession to a silly public. The sleeve notes are extravagant: "Cyril Stapleton has here distilled the essence of all that is best in the music of the last hundred years" and so on. In fact, the tunes are given quite straightforward orchestrations, which are of course completely removed from those of the composers, and there is naturally no attempt at development. Symphonies used are Tchaikovsky 5 and 6, and Brahms 3; there is the love music from Tchaikovsky's *Romeo and Juliet*, the 18th Variation from Rachmaninov's *Paganini Variations* (the point of this lovely inversion is lost when played in isolation), Brahms's Lullaby, Fibich's

Poème, three pieces by Chopin, of which the Op. 53 Polonaise is a real disaster, an original melody (unspecified) by that elusive composer Heuberger (of *Opera Ball* fame), and two bits from string quartets, Tchaikovsky's Op. 11 and Borodin's No. 2—which is featured in "Kismet". Incidentally, now that "Kismet" is on tour I wonder how many will be able to name every Borodin reference in the score. This is the kind of record (Decca LK4162) for which I cannot muster any enthusiasm, but as a showcase of the great classical music robbery it is of some interest.

"Jazzing the classics" is something quite different, and in fairness to readers I should declare my interest. I happen to possess probably the largest private collections of (a) the music of Liszt and (b) musical burlesque and parody, dating back to a pre-electric Victor of *Lucy's Sextet* by Conway's Band. That is not written as a boast but simply to explain that when some pianist gets down to having a bash as the third *Liebestraum*, we are not easily deceived! It so happens that this tune, and also, oddly, the Dvořák *Humoresque*, lend themselves to "rhythmic" treatment, if you will excuse that word. On a London Ducretet-Thomson EP (DEP95013), **Michel Ramos** plays the *Liebestraum*, along with Rubinstein's *Melody* in F (almost a novelty these days!), Schumann's *Merry Peasant* and the Meditation from "Thais", which in a certain nameless assumption used to be known as "Thighs". I pass these, and also some piano duettists playing the Dvořák in an LP by **Guy Lombardo** (Capitol LCT6117). This, "Guy Lombardo in Hi-Fi", is an odd collection. It includes a *Frankie and Johnnie*, a Strauss waltz, the *Third Man* tune (pointless without the zither), a *St. Louis Blues* with what is probably the longest held trumpet note on disc and *Auld Lang Syne*!

As well as Guy Lombardo, the month also brings LPs from **Wayne King** and **Bing Crosby**, all three of whom were once parcelled together on a 10-inch 78 in those halcyon days when records did not cost a couple of quid each. Mr. King on Bruns. LAT8151 is pretty dull. He revives *Trees*, has the Tchaikovsky *Moon Love*, and ends with a ballad by Carrie Jacobs-Bond—*I Love You Truly*. As for Mr. Crosby, he pops up all over the place this month. "Home on the Range" (Bruns. LAT8152) is exactly what you would expect; mostly sentimental, but including a delicious little song called *When the Bloom is on the Sage*. Brunswick 05620* has two Christmas songs, and there is another LP from H.M.V. (CLP1088). This, "Bing Sings while Bregman Swings", must be the first Crosby record on this label since the Rhythm Boys of the 'twenties. Like last month's LP, this is of songs not previously sung by Der Bingle. The accompaniments sound brash and are too loud—he is surely best with an intimate accompaniment of the Buddy Cole type—and the songs include *Mountain Greenery*, but with all respect is this really a vocal number? Shall we all go back to the original of Roger Wolfe-Kahn and start from there? Lastly on Capitol LCT6116 El Bingo is heard along with nearly everybody else—**Louis Armstrong**, **Grace Kelly** and **Frank Sinatra**, for example—in the film "High Society". These numbers by Cole Porter are mostly available by the same artists on 45s, but whichever way you buy it do not neglect the wonderful *Now You Has Jazz*, in which Crosby introduces the band. It is an old gambit, but seldom fails, and certainly not here.

Whereas Decca are now most punctilious in sending sleeves with records for review, Capitol seem not to have got round to this; for there are no less than nine naked records from this house, one of which states simply "Frank Sinatra Conducts". It must be true, for nothing is sung. I well remember the first time that Vic Oliver

NEW

LONDON JAZZ SERIES LPs

AVAILABLE FROM YOUR DEALER

NOW

WILBUR DE PARIS
and his new
New Orleans Jazz
LTZ-K 15024

Madagascar;
March of the Charcoal Grays;
Mardi gras rag; Are you from Dixie ?;
Hot lips; Yama yama man;
Flow gently, sweet Afton;
Milenburg joys

RED MITCHELL
LTZ-N 15041

Jam for your bread; Where or when;
Section blues; Duff; Ornithology;
Will you still be mine;
I'll never be the same;
East Coast outpost; You go to my head
RED MITCHELL (bass)
HAMPTON HAWES (piano)
CHUCK THOMPSON (drums)
JOE MAINI (alto/tenor)
CONTE CANDOLI (trumpet)

The Six
LTZ-N 15042

Tasty; As far as we're concerned;
Shifty; Serenata; Pink ice;
Strange diet; Old folks;
Itchy fingers; Two kinds of blues
BOB WILBER (tenor)
SONNY TRUITT (trombone)
JOHNNY GLASEL (trumpet)
BILL BRITTO (bass)
EDDIE PHYFE (drums)
BOV HAMMER (piano)

Jazz Concert
West Coast
LTZ-C 15045

Disorder at the border; Rocks 'n' shoals
HOWARD MCGHEE (trumpet)
TRUMMY YOUNG (trombone)
SONNY CRISS (alto)
WARDELL GRAY and DEXTER GORDON (tenor)
HAMPTON HAWES (piano)
BARNEY KESSEL (guitar)
RED CALLENDER (bass)
ROY PORTER (drums)

The Trio
with Guests
LTZ-C 15046

Little girl blue (a & b);
Bluebird (c, d & e);
How high the moon (a, b & h);
Hank's pranks (c, d, f & g);
Alpha (a, b & i);
Wine and brandy (a, b & j)
(a) HANK JONES (piano)
(b) WENDELL MARSHALL (bass)
(c) EDDIE JONES (bass)
(d) KENNY CLARKE (drums)
(e) HERBIE MANN (flute)
(f) DONALD BYRD (trumpet)
(g) MATTY DICE (trumpet)
(h) JOE WILDER (trumpet)
(i) JEROME RICHARDSON (flute)
(j) JEROME RICHARDSON (tenor)

Bohemia
After Dark
LTZ-C 15047

Bohemia after dark; Chasm;
Willow weep for me; Late entry;
Hear me talkin' to ya;
With apologies to Oscar;
We'll be together again
KENNY CLARKE (drums)
JULIAN CANNONBALL ADDERLEY (alto)
NAT ADDERLEY (cornet)
DONALD BYRD (trumpet)
HORACE SILVER (piano)
JEROME RICHARDSON (flute and tenor)
PAUL CHAMBERS (bass)

THE HERBIE
MANN—SAM
MOST QUINTET
LTZ-N 15049

Fascinating rhythm; Why do I love you ?;
It's only sunshine; Love letters;
Let's go away from it; Flying home;
I'll remember April; Empathy;
It might as well be Spring;
Just one of those things;
Seven come eleven



JAZZ SERIES

LONDON RECORDS, division of THE DECCA RECORD COMPANY LIMITED, 1-3 BRIXTON ROAD, LONDON, S.W.9



HARTLEY-TURNER HIGH FIDELITY LOUDSPEAKER SYSTEM

The Hartley Turner "Baffle" loudspeaker enclosure, when used in conjunction with the Hartley Type 315 Loudspeaker, constitutes a complete loudspeaker system, with a performance that surpasses many units sold at a much higher price.

Remarkably compact, the overall volume being only $3\frac{1}{2}$ cubic feet, (18" cube), this system will reproduce the entire audio frequency range without false colouration and without the need for additional high frequency units.

PRICE

Type 315 Loudspeaker. **£10.10.0**
(4 ohms or 15 ohms
Impedance. Please state
when ordering.)

Baffle enclosure **£9.0.0**

Carriage Paid in Great Britain.

H. A. HARTLEY CO. LTD.

66 Woodhill, Woolwich, London, S.E.18

Telephone: WOOLwich 2020 (Ext. CB.32)



The NEW SPECTONE TAPE RECORDER

*The living truth
in sound*

Price with Microphone
72 GUINEAS

- DAILY DEMONSTRATIONS OF THIS REMARKABLE NEW RECORDER (9-5.30, SAT. 9-1)
- FULLY DESCRIPTIVE LITERATURE ON REQUEST
- FITTED WITH THE NEW COLLARO 3 SPEED DECK
- RESPONSE AT 15" P S 30 C/S — 16 KC/S
- RESPONSE AT 7½" P S 30 C/S — 12 KC/S
- SIZE 18½" x 16" x 11½". WEIGHT 50 LB.

ATTRACTIVE
EASY
TERMS

SANDS HUNTER & CO. LTD.

37 BEDFORD STREET,
STRAND, W.C.2.

Telephone: Temple Bar 8458

3 mins. from Trafalgar Square.

HI-FI for NORTH WALES!

OPENING
FEB. 1st, 1957

L.H.F.

OPENING
FEB. 1st, 1957

The North's Sound Reproduction Specialists
LANCASTER HI-FIDELITY CO. (of Manchester)

Have pleasure in announcing the opening of a branch in

WREXHAM

Serving Denbigh, Llandudno, Flint, the Wirral, etc., and very convenient for people living in CHESTER

Under the Management of MR. HUGH JONES

Mr. Jones has been a keen hi-fi enthusiast for many years; this experience, added to a deep love of good music, means just the right type of person to look after YOUR audio requirements

- ★ DEMONSTRATION (by appointment) of all LEADING MAKES OF EQUIPMENT.
- ★ CABINETS made to suit your room.
- ★ CONSULTATIONS (by arrangement) with AUDIO ENGINEER, H. HIGHAM.
- ★ Full use available of MANCHESTER SERVICING and AUDIO RESEARCH DEPARTMENT.

CROESO I WRANDAWYR CERDDORIAETH GOGLEDD GYMRU

L.H.F.

HIGH FIDELITY SERVICE (H. JONES)
Garden Village Stores (Kenyon Avenue)
WREXHAM. Phone: WREXHAM 280011

took the stick at the Albert Hall in London (he had had a long training in stick technique at Salzburg), and here is Mr. Sinatra leading an unspecified orchestra through a number of "Tone Poems of Colour". The assorted composers (Nelson Riddle, Billy May and others, including Victor Young, whose recent death must not go unnoticed here) may not see their respective colours in the same light as the Master of the Queen's Music, but some of these pieces are pleasant enough and Mr. Sinatra should have real encouragement in this sphere. (His actual "debut" was made in 1946 with the Columbia Symphony Orchestra.) More power to his elbow. This is quite a topsy-turvy month, for here is Eve Boswell playing the piano in her record of *True Love* on Parlo. R4230*.

Now here's a how-de-do. A complete minstrel show from Philips (BBL7127). "Gentlemen be seated" has virtually the lot, and not least a magnificent sleeve with a variety of typography that sends us right into the period. All that is lacking are Wilson, Keppel and Betty to help out in the soft shoe dance. Here are Brother Bones and Mr. Interlocutor, a dazzling performance of *Lassus Trombone* and even Clarice Mayne's *Oh, by Jingo!* There is, in fact, a welcome trend this month towards the miscellaneous LP. Two records in particular should be noted, even if both of them are from America. "The Steve Allen Show" is presumably an American TV show. The sleeve design is the best of the month, but the notes should have been re-written for the U.K. Do not record companies employ re-write men? Here is Steve Allen again playing *Memories of You*, reciting *What is a Wife* and playing the piano in some modern arrangements, abetted by miscellaneous vocalists, and another pianist in the person of Skitch Henderson (Vogue LVA9034). Steve Allen appears also in "The Laugh of the Party" on Vogue LVA9038. Here are gathered examples of typical American humour, both of the "New Yorker" type and less localised types. You may not find this funny, but the record is notable for the appearance of *Hermione Gligold*, whose material usually prevents her getting onto disc. I have two precious private records from the Gate Revue days, but apart from a duet with Gilbert Harding in the first Philips U.K. list this is, I think, her recorded debut. Here she is getting drunk over a glass of port, but I do not think you will find the sketch offensive; it is certainly a masterpiece of timing.

After my last criticism of Winifred Atwell I have nothing but praise for her LP of rags on Decca LK4166. To say that I used this side to improvise a dance routine using LPs of mood music rather in the manner of a juggler with plates is not to say that I was not paying attention! On the contrary this is a record to encourage active participation with a periodic wink at the pianist. Miss Atwell's dexterity here is phenomenal. The reverse contains a collection of boogie numbers, which also exploit a fabulous technique, beginning with Rimsky's *Bumble Bee*. The trombone playing of George Chisholm deserves its LP on Decca LK4147, even if this is far removed from the lovely legato playing of Tommy Dorsey, whose death will be mourned by many. On the other hand George Shearing's legato playing in "Velvet Carpet" (Capitol T720) is well worth hearing. There are some commercial strings here, but occasionally they make a valuable contribution, as at the end of Gershwin's *A Foggy Day*, and Shearing's playing is quite lovely. Simple chord progressions, but somehow he sustains the interest all through. There is almost a touch of Don Shirley in some passages, and the treatment of *Dancing on the Ceiling* is something of a *tour de force*. This record is slow, but never dull.

"Calamity Jane" is a film with Doris Day and Howard Keel, who sing their songs on Philips BBR8104. This record is good value, and Miss Day puts over songs like *Just Blew In from Windy City* and *It's Harry I'm Planning to Marry* with considerable élan. Mr. Keel naturally provides the romance. "The Best Things in Life are Free" is a collection of tunes by our old friends De Sylva, Brown and Henderson, whose names are also given as Henderson, De Sylva and Brown, which is the same firm. These are all sung by Gordon MacRae, although during an overture some girls sing the *Black Bottom*. *You're the Cream in My Coffee*, *Button Up Your Overcoat*, *You Try Somebody Else*, *Sonny Boy* and *The Birth of the Blues* are all here and sung quite straight (Capitol LCT6119).

THE MONTH'S CHOICE

Lenny Dee	Bruns. LAT8148
"Gentlemen, be seated"	
Winifred Atwell	Philips BBL7127
Norman Shelley	Decca LK4166
Robert Farnon	Philips CRB1000
The Country Cats	Decca F10818
	Parlo. DP521

Ray Anthony is as efficient as ever on Capitol T663, but I am not sure that tunes like *Vilia* are really his cup of tea. There are some fierce interjections stabbing at the melody, which do not, in my view, add anything to it. This band must not find itself trapped into a formula. The Edward Kaye Ensemble is new to me. "Music for the Tired Business Man" (oh dear!) is on Oriole MG10014. The sleeve can be imagined, but the presentation is interesting. One side is purely band, and the vocals (by Frances Farwell) are collected together on the other. This is intelligent planning. The numbers include *Rain*. Can somebody give an impression of Teddy Brown playing this on the xylophone—one of the great virtuoso experiences of our age?

Among EP revivals there is one record that should be snapped up. This is of Stephane Grappelly and Django Reinhardt playing *Limehouse Blues* and *I Got Rhythm* plus two more. If you do not already possess the original 78 of these numbers you will find this a revelation—jazz chamber music of the utmost refinement, and the string counterpart of the Goodman Quartet (Decca EP DFE6366). Another winner is Dean Martin continuing his series of "Swinging Down Yonder". No. 3 (Capitol EP EAP1037) has *Alabama Bound*, *Dinah*, *Carolina in the Morning* and *Way Down Yonder in New Orleans*. This last tune crops up in various LPs this month. Remembering its classic antiquity, and perhaps in particular the old Elizalde piano record, one is amazed to find it in part ascribed to Turner Layton. A Doris Day collection on Philips BBE12089 includes her stylish *Ten Cents a Dance*, but also unfortunately the dismal *Whatever Will Be*.

We do not get much story-telling on record. Edgar Wallace and A. J. Alan each recorded one a-piece, which are collectors' rarities, and one remembers the old Dominion extracts from novels, including the Editor reading from "Rogues and Vagabonds". Now Norman Shelley reads two stories by Hans Andersen most beautifully on Philips EP CRB1000. "The Tinder Box" and "The Princess and the Swineherd" take a side each, and the disc is enclosed in a little illustrated book. If you try to follow the stories with the text, you will see that the entertainment is most artfully contrived to encourage children (and others) to pay attention! I cannot imagine anybody of any

age not hanging on every word, and I hope Mr. Shelley has set a precedent.

We have a good deal of community singing for the Christmas and New Year market. Last month I mentioned the old Regal record of a barrel organ—strictly a street piano, as Canon Wintle has reminded us in his fascinating broadcasts. It was therefore with anticipatory pleasure that I put on Columbia's "Barrel Organ Street Party" (DB3841*) with its nice old-fashioned note "Richard Pasquale turns the handle". Alas and alack, the result sounds completely phoney. Mr. Pasquale can scarcely make himself heard behind what sounds like a party of Saturday drunks, presumably most carefully rehearsed and studio contrived. Unless you want to pay for what you can hear for nothing most nights you must stick to the old record or exercise patience until a new one is made. Of course you may hate street pianos anyhow! For chorus singing, better turn to Dick James on Parlo. R4241*. Here there is no simulated heartiness, but simple straightforward choruses, including the lovely *Honey-suckle and the Bee*, which should always be treated with the utmost respect. Popular Scottish (*I Belong to Glasgow* and all that) are sung with Jimmy Shand on R4242*, but the real plum is Decca F10815*. This is called "Gang Show Souvenirs", and contains four of Ralph Reader's chorus numbers. The first Gang Show was at the Scala Theatre in 1932, and Edison Bell put out a record of Mr. Reader singing the two hit numbers with the redoubtable "Mac" at the piano. Before the war the Shows migrated to Golders Green and Columbia issued the annual records. As I write, the 1956 Show is playing two weeks at Golders Green to capacity. Ralph Reader, whose identity was carefully and modestly screened behind the sobriquet "A Holborn Rover" is the Noël Coward of these Scout Shows as well as being a professional producer of musicals and a genius at handling stage crowds. His big swinging tunes make excellent curtain numbers, and *Crest of a Wave*, included here, is a good example. Also included is the 1957 Jamboree Song, topical as next year is the centenary of Baden-Powell's birth and the jubilee of the first Scout camp on Brownsea Island, and the World Jamboree will appropriately be held in England at Sutton Coldfield, Warwickshire. "Celebration" is the title of Parlo. GEP8590 on which The London Community Singers with John Rorke are heard in birthday songs and other pieces of national lore.

On 78s Ronnie Ronalde whistles his way through *Beautiful Dreamer* on Col. DC712, and Mr. New and Mr. Wu are really rag pianists in spite of their title—*Rock 'n' Roll Rag* (Oriole CB1343). Best of all are The Country Cats, guitar duettists, in *Hot Strings* and *Mountain Mambo* on Parlo. DP521. This may not be another *Danzon*, but the record should certainly be heard by devotees. Three curios: Dorothy Collins singing a Christmas version of *Master Sandman* (yes, *Master Santa!*) and a version of *The Twelve Days of Christmas*, in which some of the gifts are familiar and some not (Vogue Q72208*); Ernie Ford, who, as we know, has a good voice, singing *First Born* with a genuine sentiment on Capitol CL14657* and The Three Professors in the rowdiest record of the month on Col. DB3845*. *Ten Slept Out of Dreme* (spelt normally in brackets under the title!) is coupled with *Vulgar Boatman Rock*, at the end of which an "H" Bomb appears to have been dropped on the studio. But I must not leave you with this horror. So let us turn to Robert Farnon, whose flutes are every bit as good as those of Mr. Bourdin, and whose *Poodle Parade* is a little charming (Decca F10818*). And a very happy New Year to you all.

JAZZ ^A_N^D SWING

Reviewed by

EDGAR JACKSON, OLIVER KING and CHARLES FOX

★Louis Bellson Quintet

****Buffalo Joe* (Shavers); *Charlie's Blues* (Shavers) (Columbia-Clef EP SEB10044—11s. 14d.)
(Am. Norgren)—Bellson (drs); Zoot Sims (tr); Charlie Shavers (tp); Don Abney (pno); George Duvivier (bass).
Early 1954. U.S.A.

Charlie Shavers can be an aggravating musician. Only too often he abuses his dazzling technique by playing flashy rubbish. Yet after blowing his worst in *Buffalo Joe*, he takes an incisive, swinging solo on *Charlie's Blues*. The latter theme, by the way, turns out to be a near neighbour of *Lester Leaps In*. Elegant piano work by Don Abney and Zoot Sims' cheerful, robust tenor playing make the record worth hearing. Louis Bellson drums well but should have resisted the temptation to take a solo.

C.F.

★Dave Brubeck

"Brubeck Plays Brubeck"

****Swing Bells; Walkin' The Line; In Your Own Sweet Way; Two-Part Contention; Weep No More; The Duke; When I Was Young; One Moment Worth Years; The Waltz*. (All Brubeck)
(Philips 12 in. LP BBL7116—35s. 14d.)
Brubeck (pno). 18-19/4/1956. U.S.A. (Am. Columbia.)

People who think jazz has to swing to be any good will hate this record. Dave Brubeck's playing never raises the temperature. So many of the tracks are out of or only just in tempo that their status as jazz does become debatable. Yet it would be pedantic to quibble too much. Brubeck thinks within the jazz idiom, even if his work exploits devices from other musical fields. His attitude is carefully explained in the note he has written on the sleeve.

With the exception of *The Duke*—a witty and charming piano portrait of Duke Ellington—the music on this record was entirely improvised. Spontaneity is not always the virtue that Brubeck suggests it to be, although an illusion of freshness is certainly necessary. What does seem important is how imaginatively Brubeck develops his themes. *Walkin' Line* (using a "walking bass") and the contrapuntal *Two-Part Contention* are formally ingenious; some other tracks achieve a muffled intensity. A suggestion of Fats Waller's style even pops up in *One Moment Worth Years*. In *Your Own Sweet Way*, monotonous and heavy, is the only real flop. In some ways (although he is a much lesser musician) Brubeck reminds me of Thelonious Monk; both have difficulty in articulating their ideas, both convey a striking sense of urgency.

C.F.

★Donald Byrd

****Doug's Blues* (Watkins); *El Sino* (Harnedfan, Maged); *Everything Happens To Me* (Adair, Dennis); *Hank's Tune* (Mobley); *Hank's Other Tune* (Mobley)
(Esquire 12 in. LP 32-013—39s. 74d.)

Byrd, Joe Gordon (tp); Hank Mobley (tr); Horace Silver (pno); Doug Watkins (bass); Art Blakey (drs).
2/12/1956. Cambridge, Mass., U.S.A.

Ballads come easier than blues to Donald Byrd. His nine choruses on *Doug's Blues* are curiously disjointed. Perhaps he is too passive to impose a pattern of his own; certainly he sounds happier with a tune to decorate. Some of his finest lyrical playing can be heard in *Everything Happens To Me*.

Under the title of "Byrd's Eye View", this record really presents an informal session by The Jazz Messengers, with Joe Gordon added. When I heard an EP by Gordon some months ago I failed to see why American critics had been praising him so highly. Now I understand. The two trumpeters alternate all the way through *El Sino* and Joe Gordon comes out well on top; more forceful than Byrd, he has learnt much from Dizzy Gillespie. Another

stinging Gordon solo can be heard in *Hank's Tune*; Donald Byrd also plays well on this track and contributes beautifully poised choruses to *Hank's Other Tune*.

Hank Mobley shows good taste but little character; his playing is competent but drab. Horace Silver, on the other hand, sparkles at the piano. Art Blakey and Doug Watkins join him in a rhythm section which pulsates excitingly.

C.F.

★Al Caiola

****Deep In A Dream* (Van Heusen, De Lange); *You Are Too Beautiful* (Rodgers); *I've Got A Crush On You* (Gershwin); *Thunderbird* (Caiola); *Love Letters* (Giuffre); *There Will Never Be Another You* (Warren); *I've Got It Bad, And That Ain't Good* (Ellington); *Everything Happens To Me* (Dennis, Adair)
(London 12 in. LP HA-C2017—37s. 64d.)

(Am. Savoy)—Caiola (tr); Bernie Privin (tp, flugel horn); Hank Jones (pno); Clyde Lombardi (bass); Kenny Clarke (drs). 6/10/1956. Newark, New Jersey, U.S.A.

Al Caiola, now devoting himself mainly to radio, television and gramophone sessions in New York, is a guitarist of the Mundell Lowe type—musically, tuneful and generally easy on the ear. Nevertheless, despite the presence of the always acceptable Hank Jones and the pleasant swing of the rhythm section which he, Clyde Lombardi and Kenny Clarke make up, this record, with six of its eight familiar "standards" played at ballad tempo, would be rather monotonously sugary were it not for one man—that stalwart from the swing period, Bernie Privin. Privin's trumpet and flugel horn add the strength of colour and character that without him would have been conspicuous mainly by its absence.

E.J.

★"Jazz Concert—West Coast"

****Disorder At The Border* (Coleman Hawkins); *Rocks 'N' Shoals* (Untraced)
(London 12 in. LP LTZ-C15045—37s. 64d.)

Sonny Criss (alto); Dexter Gordon, Wardell Gray (tr); Howard McGhee (tp); Trummy Young (tmb); Hampton Hawes (pno); Barney Kessel (gtr); Red Callender (bass); Roy Porter (drs).

April, 1947. Los Angeles. (Am. Savoy.)

Mention the words West Coast jazz to-day and record collectors think immediately of musicians such as Jimmy Giuffre, Shorty Rogers and Shelly Manne and peculiar instrumentalations which include french horns and oboes. This record was made at a concert in Hollywood nearly ten years ago, but the music might well have been recorded in any part of America at that time as far as geographical influences are concerned.

This is the uncompromising music of the jam session with the need to swing all of the time remaining uppermost in everyone's mind. Each side plays for about eighteen minutes and consists of strings of solos played over just a rhythm section accompaniment or, at most, a hastily devised riff. Naturally enough one's appreciation of this kind of thing is likely to depend upon how much you like the individual solo styles. If you enjoyed the Gene Norman concert LP on Vogue LAE12001 then you certainly want to add "Jazz Concert—West Coast" to your collection, although the balance is not as good as the Vogue album.

Rocks 'N' Shoals contains some exciting "chase" work by Gordon and Gray and Hampton Hawes' solos are of historical interest. The sleeve notes identify the various soloists and tells you what each of the musicians was doing in Hollywood at the time of the concert.

E.J.

★Miles Davis Quintet

*****Solar* (Davis); *You Don't Know What Love Is* (Raye, De Paul); *I'll Remember April* (Raye, De Paul, Johnson)
(Esquire LP 20-072—29s. 64d.)

Davis (tp); Dave Schildkraut (alto); Horace Silver (pno); Percy Heath (bass); Kenny Clarke (drs). 3/4/1954. U.S.A. (Am. Prestige.)

Some modernists who aim at sounding "cool" end up by being merely tentative or hesitant. Miles Davis is "cool" in the best and truest sense. He approaches a theme obliquely, hinting at more than he plays. Subtlety rather than boldness shapes his style. The casual yet confident manner in which Davis creates a solo is apparent in *Solar* (a theme using the chord sequence of *How High The Moon*) and *You Don't Know What Love Is*. Only Kenny Clarke's brush-work rivals the delicacy of his closely muted trumpet.

Dave Schildkraut, his phrases echoing Charlie Parker's, can be heard in *Solar* and *I'll Remember April*; a hit-or-miss soloist, he is fluent but disorganised. His solos crisp and inventive, Horace Silver swings all the time. Kenny Clarke and Percy Heath provide an immaculate, stimulating beat.

C.F.

★Jazz Messengers

****Infra-Rae* (Mobley) (a); *Nica's Dream* (Silver) (a); *It's You Or No One* (Cahn, Styne) (a); *Ecaroh* (Silver) (b); *Carol's Interlude* (a); *The End Of A Love Affair* (Reading) (a); *Hank's Symphony* (Mobley) (b)
(Philips 12 in. LP BBL7121—35s. 14d.)

Hank Mobley (tr); Donald Byrd (tp); Horace Silver (pno); Doug Watkins (bass); Art Blakey (drs). (a) 5/4/1956, (b) 4/5/1956. U.S.A. (Am. Columbia.)

The Jazz Messengers take their music more seriously here than on the Donald Byrd record reviewed above. There is also greater variety of mood and pattern. Horace Silver wrote *Nica's Dream* and *Ecaroh* (spell it backwards); as well as being unusually interesting themes they allow Silver's piano playing to be heard at its best. Graceful cadences roll from Donald Byrd's trumpet; Hank Mobley still clips his phrases too short but sounds livelier and more enterprising.

None of the other tracks quite compare with these two. Byrd is surprisingly aggressive in a fastish *Infra-Rae*; he and Mobley take bright solos in *The End Of A Love Affair*, Latin-American rhythms adding piquancy to their improvising. *Hank's Symphony* is mostly devoted to showy but brilliant drumming by Art Blakey.

C.F.

★Meade "Lux" Lewis

****Mama's Bounce*; *Shoo-boody* (Both Lewis)
(Columbia-Clef EP SEB10062—11s. 14d.)

Lewis (pno); Louis Bellson (drs). 1954. U.S.A. (Am. Clef.)

Both these are good enough blues, not much boogie about them; but while I admire Lewis for being able to record *ad lib*, like this, there isn't much here that he hasn't already said,

1957

OX

exciting
y and
interest.
soloists
ns was
concert.
E.J.

Love Is
l (Raye,

Horace
Clarke

"cool"
esitant.
t sense.
ting at
r than
et con-
solo is
chord
d You
Clarke's
closely

Charlie
member
nt but
entive,
Kenny
culate,
C.F.

(Silver)
he) (a);
de (a);
g) (a);

Horace
Blakey
umbia.)

; more
record
variety
wrote
ards);
themes
eard at
Donald
ips his
more

e with
re in a
bright
Latin-
o their
evoted
y Art
C.F.

r(s)

U.S.A.

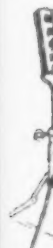
much
Lewis
there
y said,

TH

P

S

O



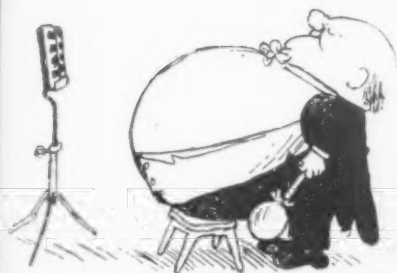
Orches



A REMARKABLE LONG PLAYING RECORD

The Hoffnung Music Festival Concert at the Royal Festival Hall on the evening of November 13th, 1956, proved to be an explosion of musical exuberance such as London had never heard before.

On this record, we think we have succeeded in capturing some of the tremendous enthusiasm on the part of the performers as well as that of the audience in the hall.



The delightful Hoffnung drawings are taken from "The Maestro", "The Hoffnung Symphony Orchestra" and "The Hoffnung Music Festival", price 4s. 6d. each, and are reproduced by kind permission of the publishers, Messrs. Dobson: Putnam.

WHY NOT EXCHANGE YOUR RECORD
TOKEN FOR THIS RECORD?



Music from the Hoffnung

MUSIC FESTIVAL CONCERT

ROYAL FESTIVAL HALL, NOVEMBER 13th, 1956

An extravagant evening of Symphonic Caricature
Advised by Gerard Hoffnung, produced by Sam Wansamaker and introduced by
Mr. T. B. Bean, General Manager, Royal Festival Hall

Panfare—Francis Baines

THE TRUMPETERS OF THE ROYAL MILITARY SCHOOL OF MUSIC
(By permission of the Commandant, Lt.-Col. David McIntosh)
conducted by the COMPOSER

A Grand Grand Overture—Malcolm Arnold

HOFFNUNG (alias MORLEY COLLEGE) SYMPHONY ORCHESTRA
conducted by the COMPOSER

Concerto for Hornpipe and Strings (Third Movement) Leopold Mozart

Hornpipe: DENNIS BRAIN
MORLEY STRING ORCHESTRA conducted by NORMAN DEL MAR

Quinteto Popolare (A Piano Concerto to end all Piano Concertos) Reinhold

Soloists: YVONNE ARNAUD, HOFFNUNG (alias MORLEY COLLEGE)
SYMPHONY ORCHESTRA conducted by NORMAN DEL MAR

Andante from Symphony No. 94 in G ('Surprise')—Haydn arr. Swann

Soloists: MEMBERS OF THE B.B.C. MUSIC DIVISION
HOFFNUNG (alias MORLEY COLLEGE) SYMPHONY ORCHESTRA
conducted by LAWRENCE LEONARD

GERARD HOFFNUNG introduces

WABURKA No. 47 in A minor, Op. 68, No. 2—Chopin arr. Abrams
TUBA QUARTET (M. Ambert, Gerard Hoffnung, I. Howell and J. L. Wilson)

Lochinsvar—Humphrey Searle

For Speakers and Percussion (words by Sir Walter Scott)
Speakers: YVONNE ARNAUD and GERARD HOFFNUNG

Variations on 'Annie Laurie'—Gordon Jacob

Scored for Heckelphone, Contrabass Clarinet, Contra-Bassoons, Hardy-Gurdy, Bugeye,
Contrabass Serpent, Subcontrabass Tuba, Harmonium, Piccolo
conducted by the COMPOSER 3841488

COLUMBIA

22" E.P.M. LONG PLAYING RECORD

"English orchestral players are not given to undue emotionalism about their job. But when one was recently asked to explain the quality of Klemperer as a conductor, he shuffled with uneasy embarrassment and then said, 'Well, you see, it's as though Beethoven himself were standing there.' Could there be a greater tribute?"

Reproduced by kind permission of 'THE OBSERVER'

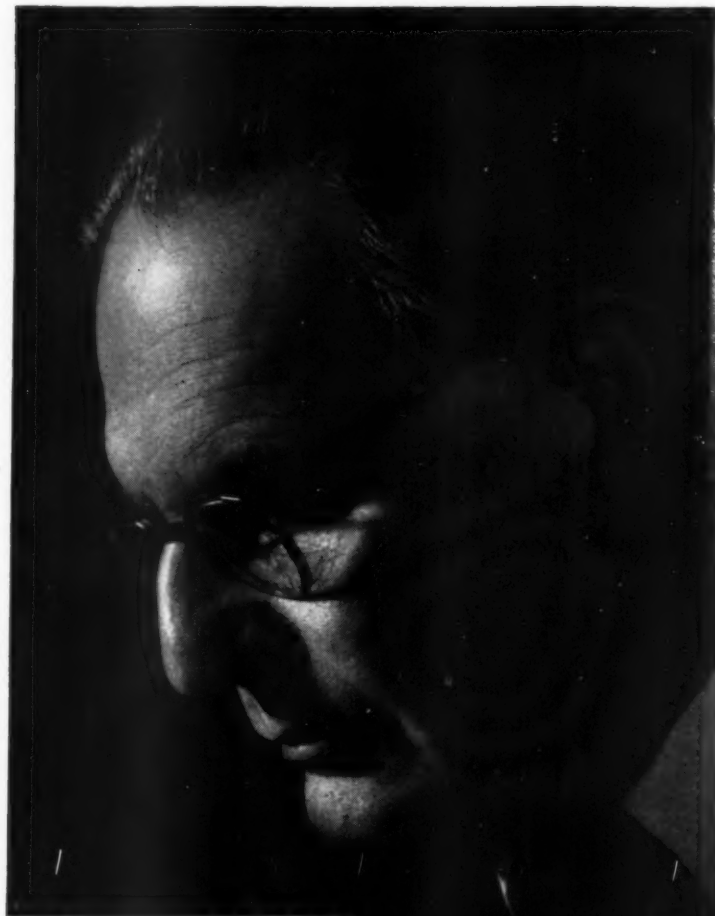


PHOTO BY LOTTE MEYER-SHAP

Klemperer

Beethoven's
Fifth

conducts the **PHILHARMONIA ORCHESTRA**
in a majestic performance of

Beethoven's **FIFTH SYMPHONY** in C minor
10" LONG PLAYING 33CX1051

which will stand supreme with his unforgettable
interpretations of the 'EROICA' (33CX1346) and the
SEVENTH (33CX1379) Symphonies of Beethoven.

COLUMBIA

33 $\frac{1}{2}$ r.p.m. Long Playing Records



WHY NOT EXCHANGE YOUR RECORD TOKEN FOR ONE OF THESE RECORDS?

COLUMBIA GRAMOPHONE COMPANY LIMITED, RECORD DIVISION, 5-11 GREAT CASTLE STREET, LONDON, W.1

a selection

from some

of the

wonderful

music

available

on

COLUMBIA

7-INCH 45 R.P.M. EXTENDED PLAY RECORDS



WHY NOT EXCHANGE YOUR RECORD TOKEN FOR ONE OF THESE RECORDS?

COLUMBIA GRAMOPHONE COMPANY LIMITED, RECORD DIVISION, 8-11 GREAT CASTLE STREET, LONDON, W.1

WALTER GIESEKING

Debussy : Ballade ; Nocturnes ; La plus que lente

DINU LIPATTI

Chopin : Valse No. 8 in A flat, Op. 64, No. 3 ;

Valse No. 13 in D flat, Op. 70, No. 3 ;

Nocturne No. 8 in D flat, Op. 27, No. 2

MARIA MENEGHINI CALLAS

with the PHILHARMONIA ORCHESTRA

conducted by TULLIO SERAFIN

Famous Puccini Operatic Arias :

"Madama Butterfly"—Un bel di vedremo ;

"Manon Lescaut"—In quelle trine morbide ;

"La Bohème"—Si mi chiamano Mimi ;

"Gianni Schicchi"—O mio babbino caro

SOLANGE MICHEL, MARTHA ANGELICI,

RAOUL JOBIN, X. SMATI

with Orchestre and Chœurs de Théâtre National de l'Opéra-Comique

conducted by André Cluytens

"Carmen"—Aïe ! Duo : Parle-moi de ma mère ;

Coupe-moi, brûle-moi ;

Seguedille : Près des remparts de Séville ;

Final : Voici l'ordre

KATHLEEN FERRIER

I will lay me down in peace ; O praise the Lord—Greens ;

with ISOBEL BAILLIE

Let us wander ("The Indian Queen")—Purcell ;

Shepherd, shepherd cease deceiving ("King Arthur")—Purcell ;

Ode—Sound the Trumpet—Purcell

HERBERT VON KARAJAN

conducting the PHILHARMONIA ORCHESTRA

Intermezzo : Barcarolle from "Tales of Hoffmann"—Offenbach ;

Entr'acte from Act 4 of "Carmen"—Bizet ;

Meditation from "Thaïs"—Massenet

(Solo violin) ; Homage Partita

MALCOLM ARNOLD

conducting the PHILHARMONIA ORCHESTRA

Tam o'Shanter Overture—Arnold ;

English Dances—Arnold ;

No. 3, Set 1 ; No. 5, Set 2

Favourite Music of *Eric Coates*

CHARLES MACKERRAS
conducting the LONDON SYMPHONY ORCHESTRA

- * The Merry-makers, Overture
 - * At the dance * The Man from the Sea
 - * Oxford Street, March * The Three Bears, Fantasy
 - * By the Sleepy Lagoon * Queen Elizabeth, March
- 33S1092

"Happy Banjos"

THE BIG BEN BANJO BAND

I'm looking over a four-inch mirror; The Japanese Bandstand;
Look-a-ye your lady with a Dixie Melody; Bye-bye Blackbird;
Bore-a-pore keep 'em down on the farm;
Bill Bailey won't you please come home; Underneath the arches;
Swanee; Fog o' my heart; Goodbye Blues. 33S1151

THE BALLROOM ORCHESTRA

Dancing to Victor Silvester

THE SILVER STRINGS

THE MAMBO RHYTHM

Good Man (QS)
Santa Catalina (Tango)
Would you (W)
You played out of a dream (SF)
Caprice (Samba)

The night is young and
you're so beautiful (SF)
Moon over Mexico (Rumba)
When I grow too old to dream (W)
Mambo Brazilian, Mambo
I've got my love to keep me warm (QS)
SHILLER

eric jupp

AND HIS ORCHESTRA

"Let's Dance"

Let's face the music and dance (qs);
Dancing with tears in my eyes (w); Dancing on the ceiling (sf);
I won't dance (qs);
Dancing in the dark (sf); I'm in a dancing mood (qs);
Dancing with my shadow (sf); Dance, ballerina, dance (TANGO);
You're dancing on my heart (qs);
While you danced, danced, danced (w); 33S1097

'CLEF'



SERIES

Hamp and Getz

(Stan Getz, tenor sax.; Lionel Hampton, vibes;
with Shelley Manne, drums; Lou Levy, piano; Leroy Vinegar, bass)

Cherokee;

Ballad Medley: Tenderly;

Autumn in New York (STAN GETZ)

East of the sun; I can't get started (LIONEL HAMPTON)

Louise; Jumpin' at the woodside; Gladys

33CX10041

Krupa and Rich

(with Oscar Peterson, piano; Flip Phillips and Illinois Jacquet,
tenor saxes.; Dixie Gillespie and Roy Eldridge, trumpets;
Ray Brown, bass; Herb Ellis, guitar.)

Buddy's Blues; Bernie's Tune; Gene's Blues;

Sweethearts on parade;

I never knew 33CX10040

33 R.P.M. LONG

COLUMBIA

PLAYING RECORDS

Why not exchange your Record Token for one of these records?

COLUMBIA GRAPHOPHONE CO. LTD., RECORD DIVISION, 8-11 GREAT CASTLE STREET, LONDON, W1



n

DS

s?



1. W1

Polib
Since
world
paire
expe



Complete Record Protection

POLIBAG DISC SLEEVES

Polibag Disc Sleeves cover the whole record and the outer jacket and provide an additional safeguard against dust and damp at the same time retaining the support against breakage provided by the jacket. Polibag Disc Sleeves are particularly valuable to the Record Stockist as an ideal protection against the inevitable constant handling.

POLIBAG Disc Sleeves

(Same price as Polibag Disc Covers)

for 12" Records 5/3 per doz

" 10" " 4/6 " "

" 7" " 3/- " "

POLIBAG DISC COVERS

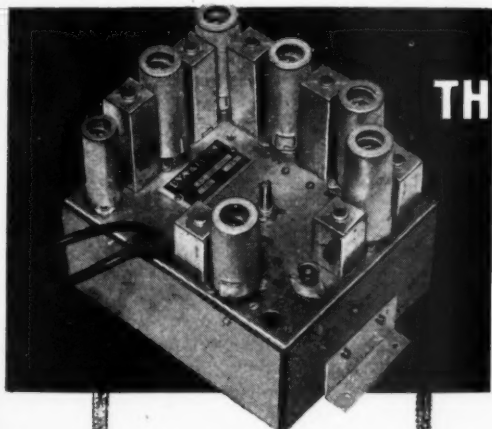
PER PKT. OF 1 DOZ. 12" - 5/3, 10" - 4/6, 7" - 3/-

Polibag Disc Covers are now the established protection for gramophone records. Since their introduction in this country two years ago they have become the world-wide popular safeguard ensuring maximum life to the record and unimpaired reproduction. This applies both to England and to countries which experience violent climatic changes.

Obtain supplies from
your local dealer or direct (post free in Gt. Britain) from

FRIGICOLD LIMITED

10 MANCHESTER SQUARE, LONDON, W.1, ENGLAND. TEL: WEL. 8784



THE DYNATRON VHF TUNER UNIT

—PROVIDES TRUE HIGH FIDELITY LISTENING

- 7/8 VALVE TUNER ● PRE-TUNED 4 FIXED FREQUENCIES
- AUTOMATIC FREQUENCY CORRECTOR

The first version of this tuner appeared over 2 years ago and was an immediate success. It became the first British pre-tuned tuner and is now generally recognised amongst radio engineers as the most advanced unit available today. It is used by the B.B.C. and relay organisations as both a main and monitor receiver.

Constant stability has been obtained by a perfected system of automatic frequency correction and four correctly tuned channels are provided by rotary switch. Maximum freedom from noise and distortion is secured by the use of a Foster-Seeley detector with two limiter circuits, the now accepted method of combating multi-path reception distortion. The compact chassis can be operated from each end by means of a single shaft with flexible couplers giving, if necessary, "off-centre" operation and permitting simple installation in most radiogramophones. It is the ideal instrument to complete a high-fidelity audio installation.

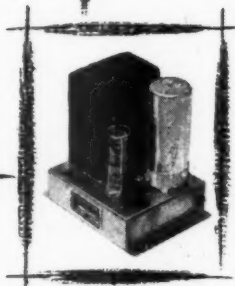
Two models, one with a low voltage output .2 of a volt and the other with an extra valve as LF store giving 2 volts output, are offered. Power unit P.1 is also available if required.

Write for full details of the latest Dynatron FM Tuner, and learn what true high-fidelity listening really means.

7-valve FM.2 LV
£25.0.6d. Tax Paid

8-valve FM.2 HV
£29.3.9d. Tax Paid

Power Unit P.1
£9.7.8d. Tax Paid



DYNATRON

**DYNATRON
RADIO LTD.**
Dept. T.102
Maidenhead,
Berks.

Why are so many
people choosing

ELIZABETHAN
TAPE RECORDERS



The model illustrated is
the Elizabethan De Luxe

65 GNS

Including microphone
and 1,800 ft.
of Long-Play Tape

That was a question
we asked ourselves—because
there's no doubt about it, more and more people are
actually asking for Elizabethan Tape Recorders by
name.

The more we thought about it, the more we became
convinced that it's because Elizabethan Tape Recorders
are made to a really high standard and the price is
agreeable.

Hear one today and get the dealer to tell you about
the sales points—you will not be disappointed.

Please send
me FREE
fully illustrated
brochure on
machine as
marked.

NAME.....

ADDRESS.....

Elizabethan De Luxe. ☐

Elizabethan 56. ☐



(TAPE RECORDERS) LTD.
9 FIELD PLACE, ST. JOHN STREET, LONDON, E.C.1

AJ



UNIQUE

SERVICE FOR MUSIC LOVERS

Here is an opportunity to purchase your records from the
leading stockists. Your choice will receive the attention of the
country's best organised and most comprehensive Mail Order Service.

- Every record is individually inspected for flaws and
dated before sealing in a polythene outer cover.
- Speediest dispatch.
- Strong packing ensures safe arrival.
- Free advice given on all classical records by our
expert HUGH LIVERSIDGE.

RECORDS OF THE MONTH LA BOHÈME

with Victoria De Los Angeles and Jussi Bjorling
Conducted by Sir Thomas Beecham

H.M.V. ALP 1409/1410

Each 39/7½

THE ART OF CARUSO

Vols. 1, 2, and 3

H.M.V. CSLP 510/512

Each 42/6

ON THE LIGHTER SIDE

BING CROSBY SINGS

H.M.V. CLP 1088

33/11½

Post and packing 1/6 extra. Orders £2 and over—post free

REPLACEMENT SAPPHIRE SERVICE

We can supply by return any make of sapphire.

- Write for our monthly list of all new releases enclosing 6d. in stamps.

polyfoto

(ENGLAND) LTD.

GRAMOPHONE RECORD DIVISION

(Dept. G.1), 1 Grand Buildings, Trafalgar Sq., London, W.C.1. WHitakall 3996
Also at 27 Kensington High Street, London, W.8

and I found my interest flagging after the first three minutes or so. O.K.

Cy Laurie Band

***Dauphine Street Blues (Trad.)
**Canal Street Blues (Oliver, Armstrong)
(Esquire 10-490—6s. 3d.)

Laurie (cl); Sonny Morris (tp); Graham Stewart (tmb); Ian Armit (pno); Dls Dlsley (bjo); Stan Leader (bass); Pete Mawford (drs). 26/5/1956. London. (Esquire.)

Dauphine Street Blues is the source of *Nobody Knows The Way I Feel Dis Morning* and *Chimes Blues*, according to this record. It's a reasonable bit of latter-day revivalist jazz, British style, though hardly a world beater. The rhythm is too choppy, though the front-line is more mellow than in some bands of the kind. *Canal Street* suffers from inevitable comparison with the classic Oliver recording on Gennett in 1923 (London AL3504, q.v.), for it needs to be more fluid. There is too much of the pogo-stick and not enough of the ball-bearings about nearly all British traditional-type jazz bands, and this is no exception. O.K.

*Herbie Mann-Sam Most Quintet

***Fascinating Rhythm (G. and I. Gershwin); Why Do I Love You? (Hammerstein, Kern); It's Only Sunshine (Puma); Love Letters (Weyman, Young); Let's Get Away From It All (Adair, Dennis); Flying Home (Hampton, Goodman); I'll Remember April (De Paul, Raye, Johnston); Empathy (Most); It Might As Well Be Spring (Hammerstein, Rodgers); Just One Of Those Things (Porter); Seven Come Eleven (Goodman) (All arr. Russ Garcia)

(London 12 in. LP LTZ-N15049—37s. 6d.)
Mann, Most (flutes); Joe Puma (gtr); Jimmy Cannon (bass); Lee Kleinman (drs). 12/10/1955. U.S.A. (Am. Bethlehem.)

So many musicians have taken up the flute in recent years that it is no longer a novelty to find one listed in the instrumentation of a group. However, few of the new school of flautists seem to have completely converted the instrument to a jazz role. I would exclude Bud Shank, Frank Wess, Jerome Richardson and Gigi Gryce from this criticism, but not Herbie Mann nor Sam Most. This record, which features Mann and Most playing flutes on eleven titles, shows up most of the instruments' defects. It seems to be difficult to blow in tune and when the two are playing unison the intonation leaves much to be desired. The tones are lacking in warmth and the difficulties of forming notes leads to complications on double-tempo passages. To cap it all, Sam Most introduces a horrifying sound on *April* and *Seven Come Eleven* by humming as he plays.

On the credit side both musicians play well on the charming *Love Letters* as well as *Spring* and *Just One Of Those Things*. Joe Puma's guitar solos provide some of the more interesting moments on this rather boring record. E.J.

Merseysippi Jazz Band

***Saturday Night Function (Ellington, Bigard)
**Ostrich Walk (L. Roca, Shields)
(Esquire 10-486—8s. 3d.)

**Weather Bird Rag (Oliver)
**Tres Moutarde (MacKlin)
(Esquire 10-492—6s. 3d.)

Don Lydiatt (cl); Pete Daniels, John Lawrence (tp); John Haworth (tmb); Frank Robinson (pno); Ken Baldwin (bjo); Nigel Sinclair (gtr); Dick Goodwin (bass); Trevor Carlisle (drs). 15/4/1956. London. (Esquire.)

The best part about these sides is the neat interplay between the trumpets on *Saturday Night Function*, which falls off rather in the penultimate chorus (though it picks up again slightly); the rhythm section is very busy throughout, and there are some very embarrassing moments for the trombone, especially in *Weather Bird* and the coupling which is labelled *Tres Moutarde*, whatever that may be supposed to mean. The clarinet is better in the middle register than in the upper, where he shrieks

on occasion, and in the lower, where he doodles. The last number, which by the way is British, and dates back to 1911, is a pleasant tune, but the rhythm presses it unmercifully towards the end. It seems, too, that ostriches walk a good deal faster, and more jerkily, now than in 1918 when the Original Dixieland Jazz Band were popularising this number.

More relaxation, less raucous ensemble sound and a smoothing out of rough edges to the front-line, and we should have a band for the North to be really proud of. O.K.

*James Moody Band

****Nobody Knows The Trouble I've Seen; I've Got The Blues (V); Blue Walk; Faster James; It Might As Well Be Spring (Rodgers); Blues In The Closet; Moody Mood For Blues (All untraced, except where otherwise stated)
(Esquire LP 20-071—29s. 6d.)

Moody (sax, alto); Pee Wee Moore (bar); Dave Burns (tp); William Shepherd (tmb); Jimmy Boyd (pno); John Latham (bass); Clarence Johnson (drs); Eddie Jefferson (voc). 13/9/1954. U.S.A. (Am. Prestige.)

Like Charlie Parker and Lester Young, James Moody leans upon the blues for inspiration. He has been called brash and florid; certainly his alto tone is often shrill, but in my opinion he remains one of the most underrated of modern musicians. Choosing mainly simple twelve-bar themes, he creates gutty, swinging jazz that has breadth and emotional impact.

It would be true to say that Moody relies less upon original invention than on intensity of blues feeling. A dramatic example of this is *Moody Mood For Blues*. Nearly all the tracks are based upon the blues. Even *Faster James*—a little frantic, as the title suggests—falls within the twelve-bar pattern. *It Might As Well Be Spring* and *Nobody Knows The Trouble I've Seen*, exceptions to this rule, both feature lyrical alto playing. No one else in this band comes near Moody's stature, although Dave Burns and Jimmy Boyd take capable solos.

The style of singing which King Pleasure started may not be everyone's cup of tea. In *I've Got The Blues* Eddie Jefferson fits words to the solo line of Moody's *Lester Leaps In*. As a long-time fan of Leo Watson and other vocal gymnasts, I must admit that I enjoy it. C.F.

*"New Orleans Jazz"

****Louis Armstrong Orchestra—2.19 Blues
(Mamie Desdume) (a); Perdido Street Blues
(Lil Armstrong) (a); Coal Cart Blues (Louis and Lil Armstrong) (c); Down In Honky
Tonk Town (Chris Smith, Charles McCarron) (b)

**Henry "Red" Allen Orchestra—Canal Street Blues (Oliver) (d); Down In Jungle Town (Theodore Morse, Richard Madden) (d)

**Zutty Singleton Orchestra—King Porter Stomp (Morton) (e); Shim-Me-Sha-Wabble (Spencer Williams) (e)

****Johnny Dodds Orchestra—Red Onion Blues (Clarence Williams) (f); Gravier Street Blues (C. Williams) (f)

***Jimmy Noone Orchestra—Keystone Blues (Williams) (g); New Orleans Hop Scop Blues (George W. Thomas) (g)
(Brunswick 12 in. LP LAT8146—37s. 6d.)

(a), (b)—Armstrong (tp, voc); Sidney Bechet (cl, sop); Claude Jones (tmb); Luis Russell (pno); Bernard Addison (gtr); Wellman Braud (bass); Zutty Singleton (drs). New York. (Am. Brunswick.)
(c) Armstrong (tp, voc); Bechet (cl, sop); Addison (gtr); Braud (bass). Same session.

(d), (e)—Allen (tp); Edmond Hall (cl); Benny Morton (tmb); Lil Armstrong (pno); Addison (gtr); George "Pops" Foster (bass); Singleton (drs). 28/5/1940. New York. (Am. Brunswick.)

(f)—Dodds (cl); Natty Dominique (tp); Preston Jackson (tmb); Richard M. Jones (pno); Lonnie Johnson (gtr); John Lindsay (bass); Baby Dodds (drs). 5/8/1940. Chicago. (Am. Brunswick.)

(g)—Noone (cl); Dominique (tp); Jackson (tmb); Jones (pno); Johnson (gtr); Lindsay (bass); Tubby Hall (drs). Same date.

Previous issues (all still available): (a) Brunswick 03164; (b), (c) 03165; (d) 03166; (e) 03167; (f) 03168; (g) 03169.

This is a most handy form in which to have the contents of an album originally issued in 1941 in this country, especially as the quality of reproduction of the contents was very poor

in too many instances. Old hands will know what to expect from this issue, but recent comers to the jazz world may be assured that here is Louis playing as he has seldom, if ever, played since he left Chicago in the early part of 1929. Bechet exhibits a mastery of his reeds that had yet to become a mere tossing-off of shapes that fitted almost any design, and the supporting band are just as great as one would expect from their names, Bernard Addison deserving a special bouquet for his beautiful guitar work on the quartet sides. These Louis tracks alone are worth the money.

The four with Red Allen, whether under his name or Zutty's, are very raw by comparison. There are frequent clashes of temperament all round, and the set is reminiscent of the gawky "jam session" era to which it belongs. The Dodds sides, his last, and made only two months before his death, are a fitting memorial to the greatest New Orleans clarinetist of all, though even they are not without a certain crudity that is not necessary, chiefly on the part of Natty Dominique. The Noones are weaker, as Noone sounds lost in the gusty company in which he finds himself, though individually they acquit themselves quite well.

A curate's-egg set that has so much that is excellent that it is worth having despite the parts that are not. O.K.

*Wilbur de Paris and his New Orleans Jazz

****Madagascar (de Paris); March Of The Charcoal Grays (de Paris); Mardi Gras Rag (de Paris); Are You From Dixie? (Cobb, Yellen; wrongly attributed to de Paris on label); Hot Lips (Lange, Davis, Busse); Yama Yama Man (Davis, Hoschna); Flow Gently, Sweet Afton (Trad.); Milneburg Joys (Melrose, Morton)
(London LP LTZ-K15024—37s. 6d.)

de Paris (tmb); Omer Simeon (cl); Sidney de Paris (tp, tuba on *Hot Lips*); Doc Cheatham (tp on third, fifth and eighth tracks); Sonny White (pno); Lee Blair (bjo); Wendell Marshall (bass); George Foster (drs). April, 1955. New York. (Am. Atlantic.)

If I had space and time, I would like to examine this record minutely with my readers. It would be well worth it, but instead, all I can do is to recommend that they buy it for the perfection of it.

The night I arrived in New York in October, 1951, my friend there took me to see and hear this band at Ryan's, where they have been a constant attraction ever since. I've heard practically every worth-while jazz band on both sides of the Atlantic in the flesh, and none approaches this one for taste, tone, suppleness, originality and ability to win and sustain interest. I could eulogise for pages on the musicianliness of Blair's banjo soli, on the colossus Simeon, who bestrides the narrow (and I mean narrow) jazz world, the sober dignity of Wilbur de Paris's trombone and the crackling sonority of his brother's trumpet (and tuba, which is full of humour); or I could say that the rhythm section, in particular the witty and imaginative George Foster, is an object lesson to these thumping amateurs who think that a concatenation of thuds and crashes make good jazz. But the fact is that the precepts of Jelly Roll Morton and all great jazz men are upheld to the full throughout on this, the greatest jazz record since 1931.

Jazz is not dead after all. Happy thought. O.K.

Saints Jazz Band

***Mahogany Hall Blues Stomp (Williams)

****Stack O'Lee Blues (Trad.)
(Parlophone 78 R4240; 45 45R4240—6s. 7d.)

Alan Radcliffe (cl); Mike McNama (tp); Fred Fylder (tmb); John Fish (pno); Nigel Sinclair (gtr); Reg. Kenworthy (bass); John Mills (drs). 19/8/1956. London. (Parlophone.)

Chalk and cheese, these two; one offers a fair trumpet, poor clarinet and pounding,

unrelaxed rhythm, while the other, the familiar *Stack O' Lee*, is a much better effort, with some very good ensemble passages indeed. (The correct title of the first side is *Mahogany Hall Stomp*, by the way.) Obviously slow numbers suit this band much better than fast, and I seem to recall this was always so. O.K.

★Bob Scobey's Band

***Dardanella (Bernard, Black, Fisher); *Stars Fell On Alabama* (Perkins, Parish) (V); *The Grave* (Morton); *Ten To One It's Tennessee* (Hayes) (V); *Summertime* (Gershwin); *When The One You Love Is Gone* (Hayes, King) (V); *Canadian Capers* (Cohen, White, Chandler); *Lazy River* (Carmichael, Arodin) (V); *In New Orleans* (Hayes, King) (V); *Stardust* (Carmichael, Parish); *Swingin' Doors* (Hayes, King) (V); *Blues In The Night* (Mercer, Arlen) (Columbia-Clef 12 in. LP 33CX10058—39s. 7½d.)

Scobey (tp); Bill Napier, Leon Ratcliff (clts); Frank Snow (tp); Jack Buck, Jack Sudneier, Will Sudneier (tubs); Jess "Tiny" Crump (pno); Clancy Hayes (bjo, str, voc); Hal McCormick (bass); Bob Short (uba); Fred Higuera (dvs, bongos). 1955. U.S.A. (Am. Down Home.)

Confronted with a big band, even one sporting a tuba and banjo and no saxes, I felt a little wary of what I was going to hear, especially as some of the material smacks of the swing era, and the slick, noisy, distasteful rubbish that that implies. But all is well; a fine Dardanella, which shows what can be done with this nostalgic number, some excellent piano and section work on *The Grave*, and enough good taste throughout to make this a most pleasant record. (It's good for dancing, too.) Two of these have been issued on a 78 r.p.m. disc, but I still think *In New Orleans* and *Tennessee* are two of the weakest of the set, and that the vocals by Clancy Hayes are a little too frequent. But the non-vocal tracks are fine, despite a predominant oompah flavour. Against that we have the unusual instrumentation which works out surprisingly well. O.K.

★Milton Sealey

**Blues A Gogo; Gut Bucket Boogie (both Metzrow, Sealey) (London EP DEP5017—10s. 5½d.)

Sealey (pno); Kansas Fields (dvs). May, 1955. Paris. (French Discret-Thomson.)

As with Lewis above, so here we have piano-drum duets that go on far too long. I nearly fell asleep half-way through. There is some quite brilliant technique demonstrated here, but very few jazz pianists can hold me as long as these EPs try to do, on that alone. With so many other really great records about, I would begrudge the half-guinea that these cost. O.K.

★The Six

***Tasty (Hammer); As Far As We're Concerned (Wilber, Glazell); Shifty (Truit) (Serenata (Anderson); Pink Ice (Wilber); Strange Diet (Potts); Old Folks (Hills, Robinson); Itchy Fingers (Hammer); Two Kinds Of Blues (Wilber) (London 12 in. LP LTZ-N15042—37s. 6½d.)

Bob Wilber (saxes); Johnny Glazell (tp); Sonny Tritt (tub); Bob Hammer (pno); Bill Britto (bass); Eddie Phyte (dvs). July, 1955. U.S.A. (Am. Bethlehem.)

"The Six" is the title given to a co-operative unit of jazzmen working on America's East Coast. The kind of music they play covers nearly all the various styles of jazz played to-day, literally *From Dividend To Bebop* (to use the title of a Lucky Thompson record). Individually the musicians have worked with all sorts of bands; Bob Wilber has worked with Sidney Bechet, while Sonny Tritt has recorded with Miles Davis. The result is jazz which is hard to classify (which, I gather, is the aim of "The Six"), although it is mostly more "modern" than "ancient".

Some of the tunes are as up-to-date as you could wish for; these include *Shifty* by trombonist Tritt and *Strange Diet*, written by Bill Potts of the Willis Conover "House of Sounds" band in Washington.

Johnny Glazell is an adaptable trumpeter generally in the Ruby Braff vein, while Wilber's tenor playing (*Old Folks* is his particular feature) is best described as a modern version of Eddie Miller's style. The final *Two Kinds Of Blues* is an attempt to show off both the old and the new jazz styles. Personally I prefer "The Six's" interpretation of the older style, which they seem to play with a more natural relaxation. E.J.

★Sonny Stitt Quartet

***Imagination (Van Heusen, Burke) (a); Cherokee (Noble) (a); Lisa (Gershwin) (b); Can't We Be Friends? (b) (James, Swift) (Esquire EP EP108—13s. 7½d.)

(a)—Stitt (alto); Junior Mance (pno); Gene Wright (bass); Art Blakey (dvs). 15/12/1950. U.S.A. (Am. Prestige.)

(b)—Personnel as for (a), except Charles Bateman (pno) replaces Mance. 31/1/1951. U.S.A. (Do.)

Imagination and *Can't We Be Friends* prove once again that Sonny Stitt surpasses most of the many alto-saxophonists who take Charlie Parker for their model. Not just content to copy Parker's phrasing, Stitt uses it intelligently, building up his solos quite logically. *Lisa* and a headlong version of *Cherokee* are busier in style, lacking the clarity of the two ballads. C.F.

★"Tenor Saxen"

***Stan Getz—I Hadn't Anyone Till You (Noble) (a); With The Wind And The Rain In Your Hair (Edwards, Lawrence) (a)

***Coleman Hawkins—Platinum Love (Hawkins) (b); There's A Small Hotel (Rodgers) (b)

***Illinois Jacquet—All Of Me (Simons, Marks) (c); Pastel (Erroll Garner) (c)

***Flip Phillips—I Didn't Know What Time It Was (Rodgers) (d); Take The "A" Train (Strayhorn) (d)

***Charlie Ventura—Swingin' On A Star (Burke, Van Heusen) (e); Charlie's Venture (Ventura, Williams) (f)

***Ben Webster—Almost Like Being In Love (Lerner, Loewe) (g); Tenderly (Gross) (h)

***Lester Young—I Can't Believe That You're In Love With Me (McHugh) (i); This Can't Be Love (Young) (i) (Columbia-Clef 12 in. LP 33CX10056—39s. 7½d.)

(a)—Getz (tr); Jimmy Rowles (pno); Bobby Whitlock (bass); Max Roach (dvs). Corca January, 1954. U.S.A. (Am. Norgren.)

(b)—Hawkins (tr); Benny Green (tub); Al Haig (pno); John Collins (str); Nelson Boyd (bass); Shadow Wilson (dvs). 29/8/1949. New York. (Am. Mercury.)

(c)—Jacquet (tr); Carl Perkins (pno); Oscar Moore (tr); Red Callender (bass); J. C. Heard (dvs). Corca February, 1951. U.S.A. (Am. Mercury.)

(d)—Phillips (tr); Hank Jones (pno); Buddy Rich (dvs). 1953. U.S.A. (Am. Clef.)

(e)—Ventura (tr); Al Hambro (alto); Danny Bank (bar); Charlie Shavers (tp); Kai Winding (tub); Dave McKenna (pno); Perry Lopez (tr); Bob Carter (bass); Sonny Igoo (dvs). 1954. U.S.A. (Am. Norgren.)

(f)—Personnel as for (e), except Lennie Hambro plays also bar; Danny Bank plays also flute. Same session.

(g)—Webster (tr); Billy Strayhorn (pno); George Duvivier (bass); Louis Bellson (dvs). 1954. U.S.A. (Am. Norgren.)

(h)—Webster (tr); Peterson (pno); Herb Ellis (tr); Ray Brown (bass); Alvin Stoller (dvs). Possibly 1954. U.S.A. (Am. Norgren.)

(i)—Young (tr); Jesse Drake (tp); Gildo Mahones (pno); Gene Ramey (bass); Connie Kay (dvs). Corca December, 1953. U.S.A. (Am. Norgren.)

Note: A number of these personnel differ, in some cases materially, from those on the sleeve, but are believed to be correct.

This anthology of seven tenor-saxophonists gives a fair idea of the style and merits of each performer. Only Ben Webster fails to live up to his past glories. Two men—Coleman Hawkins and Lester Young—create genuinely original music. Most of the others are pleasantly competent.

Coleman Hawkins's rich, sensuous tone and broad, exploratory phrases make *Platinum Love* and *There's A Small Hotel* two of the finest tracks. The same sense of development, of the solo conceived as a whole rather than as a series of phrases propped against one another, can be heard in the work of Lester Young. His tone is paler yet just as sensitive, his phrasing angular but equally muscular.

Ben Webster has fashioned plenty of memorable solos over the years, yet his performance here disappoints. His tone full of light and shade, he swings beautifully in *Almost Like Being In Love*. On *Tenderly*, however, he grows maudlin, his solo declining into a sentimental fuzz. Well-poised, his melodic line slightly tortuous, Stan Getz makes reticent, intelligent jazz, well supported by Jimmy Rowles and Max Roach. Illinois Jacquet's rhythm section looks good on paper but in *All Of Me* it sounds weary and plodding. Ripe-toned and exciting, Jacquet's playing lacks form. For this reason his slow rhapsodizing on Erroll Garner's *Pastel* becomes tedious.

Flip Phillips is another musician with a stylish manner but limited powers of invention: aided by Hank Jones at the piano, he decorates *Take The "A" Train* and *I Didn't Know What Time It Was* quite tastefully. Charlie Ventura is backed by a larger group than any of the others. His solos, full of flourishes, lead nowhere. The best thing on these two tracks is Charlie Shavers' bold, melodic trumpet. C.F.

★"Top Trumpets"

***Jimmy Deuchar—Four "X"s; Colne Springs; "E"; Red Barrel. (All Deuchar) (a)

***Dizzy Reece—Yardbird Suite (Charlie Parker); Bluebird (Parker) (Take 1); How Deep Is The Ocean? (Berlin); Bluebird (Parker) (Take 2) (b) (Tempo 12 in. LP TAP4—38s. 3d.)

(a)—Deuchar (tp); Derek Humble (alto); Ken Wray (tub, bass-tp); Stan Tracey (pno); Lennie Bush (bass); Tony Crombie (dvs). 23/4/1956. London. (Vogue.)

(b)—Reece (tp); Terry Shannon (pno); Bush (bass); Phil Seamen (dvs). 3/7/1956. London. (Vogue.)

On one side Jimmy Deuchar plays themes written by himself; on the other Dizzy Reece interprets tunes associated with Charlie Parker. Each trumpet-player is 25 years old; Deuchar comes from Scotland, Reece is a Jamaican. Comparisons may be odious, but they do seem inevitable.

Jimmy Deuchar's playing is cool and clear-cut; although his tone is narrow he usually avoids monotony and deploys his ideas skilfully. Stiffness seems to be his main fault. Perhaps his spell in Lionel Hampton's brass section will relax him. No track stands out much more than any other; all are restrained and slightly genteel. Tony Crombie drums discreetly and there are competent solos from Derek Humble, Ken Wray and Stan Tracey.

Wildier than Deuchar, Dizzy Reece sometimes hits a sour phrase. But he often strikes fire and his imagination is audacious. *How Deep Is The Ocean* and the second take of *Bluebird* are bold, uncompromising performances. The sardonic quality which Reece shares with Parker gives a cutting edge to his blues-playing. Terry Shannon takes some pleasant solos, but it is Dizzy Reece who dominates the record. C.F.

★The Trio

***Little Girl Blue (Rodgers) (a); Bluebird (Charlie Parker) (b); How High The Moon (Lewis) (c); Hank's Franks (Hank Jones) (d); Alpha (Jones) (e); Wine And Brandy (Frank Foster) (f) (London 12 in. LP LTZ-C15046—37s. 6½d.)

(a) The Trio: Hank Jones (pno); Wendell Marshall (bass); Kenny Clarke (dvs).

(b) Herbie Mann (flute); H. Jones (pno); Eddie Jones (bass); Clarke (dvs).

(c) The Trio, plus Joe Wilber (tp).

(d) Donald Byrd, Matty Dice (tps); H. Jones (pno); E. Jones (bass); Clarke (dvs).

(e) The Trio, plus Jerome Richardson (flute).

(f) Personnel as for (e), except Richardson plays (tenor).

All February, 1956. U.S.A. (Am. Savoy.)

"The Trio" is the house rhythm section used on most of the recent record sessions organised by the "Savoy" Record Company in New York. On this record the Trio is featured

Just the thing

for a mid-winter tonic

(and so very inexpensive!)

VIENNA IN SONG

KALMAN

"DIE ZIRKUSPRINZESSIN"

Zwei Märchenaugen

J. STRAUSS JR.

"DIE FLEDERMAUS"

Glücklich Ist, Wer Vergisst!

"EINE NACHT IN VENEDIG"

Sei Mir Gegrüsst, Du Holdes Venetia

LEHAR

"DER GRAF VON LUXEMBURG"

Madel Klein, Madel Fein

"FRIEDERIKE"

Sah Ein Knab' Ein Roslein Steh'n

"DAS LAND DES LÄCHELNS"

Dein Ist Mein Ganzes Herz

"PAGANINI"

Niemand Liebt Dich So Wie Ich!

KÜNNECKE

"VETTER AUS DUNGSDA"

Ich Bin Nur Ein Armer Wandergesell

WALTER ANTON DÖTZER, tenor

ILONA STEINGRUBER, soprano

THE VIENNA SYMPHONY ORCHESTRA

(Wiener Symphoniker)

conducted by

HEINZ SANDAUER



Walter Anton Dötzer

Much of the success of VIENNA IN SONG is due to this delightful tenor, who has been hailed as the successor to Richard Tauber. His splendid voice can also be heard in VIENNA, CITY OF MY DREAMS (Philips BBR 8039) and in excerpts from THE LAND OF SMILES and PAGANINI (Philips NBR 6036).

Here's the record to bring a breath of lilt into Spring into the bleak mid-winter. From their outstandingly economical Favourite Music Series, Philips offer you Vienna in Song . . . an enchanting selection from Viennese operetta performed in authentic style by two of Vienna's best-loved singing stars. Irresistible!

Record details in full, including orchestra.

ask for PHILIPS SBR 6203—24/- (inc. tax)



LONG-PLAYING
RECORDS

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2.

Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the famous 'Featherweight' Pick-up (P0595)

Experts' Choice

A-Z IN A WORLD OF SOUND

TRI-CHANNEL
-3C-

Extract from "Technical Talk", P. Wilson, M.A., December issue: "... Substantial modifications are not, however, to be expected unless and until the full range electrostatic becomes popular or unless and until multiple channel systems, such as the Sound Sales Tri-Channel, take the place of the present cross-over technique. They have much to commend them and will be virtually essential if the electrostatic development should confine itself to the treble and middle registers." ... Obviously Experts' Choice!

Our experience over the past twenty-five years indicates that sooner or later those whose discerning ears can appreciate the beauty of true reproduction follow the choice of the experts. Whether you are interested in the new Mark II Junior Amplifier at £25, the amazing Senior at £40, or the famous Tri-Channel at £115, to say nothing of the Phase Inverter Speaker at only £18.10.0, or v.h.f. and Tape Recording Amplifiers, we shall be delighted to forward you literature describing all these products or to demonstrate their obvious superiority in our Sound Studio. More and more people the world over are following the experts' lead.

SOUND SALES LIMITED

WEST STREET, FARNHAM, SURREY, ENGLAND
Tel. Farnham 6461 (3 lines). Grams "Sounsense" Farnham

NEW YORK · NEW ZEALAND · HONG KONG · SOUTH AFRICA · ITALY

QUESTION "Why don't dealers stock and recommend our Amplifiers and Tuners, etc?"

ANSWER "Because they cannot afford to, as we give their discount to YOU (the public)."

This direct trading explains why our products, though in the top class, are so much cheaper than our competitor's.

What we are and what we do

Firstly we are quite large manufacturers of Audio Amplifiers, Radio Feeder Units, Portable Record Players, Speaker and Amplifier Cabinets and designers of custom built Complete High Fidelity Radio and Record Reproducers.

Secondly we are Retailers of Gramophone Units, Autochangers, Speakers, Tape Recorders, etc., etc.

We recommend only that which we know to be of good performance and of sound construction. We are not in the group of traders who sell job lines, at apparently low prices because they are obsolete or faulty. On the other hand our finances are such that we do not have to sell you an expensive article if we know that a less expensive unit will do your job perfectly.

If any reader should have his mind set on a high-priced amplifier of another make and would like to save money if possible, we should

like to make the following clear-cut offer: If he buys one of our "Symphony" Model Amplifiers (Standard or Studio version) and is not entirely satisfied with it he may return it for full credit against any other amplifier or tuner on the market. It should be emphasised at this stage that we can supply any Amplifier, Radio Tuner, etc., advertised. Our Chief Engineer, who is operating a Technical Guidance Service, is available daily including Saturdays from 10 a.m. to 6 p.m. or will deal with enquiries by return of post. It is essential to mention "Gramophone" in your enquiry.

Our new illustrated Catalogue and supplement will be a great boon to those desiring quality equipment for modest expenditure. Send two 2½d. stamps for your copy now. It may well save you pounds! All our equipment is on demonstration at our showroom in conjunction with a variety of Pickups, Speakers, etc. If you can possibly call we shall be pleased to see and help you.

It is essential to mention "The Gramophone" when requesting catalogues or ordering.

The new No. 1 "SYMPHONY" AMPLIFIER Mark III is a 3-channel 5-watt Gram/Radio Amplifier with astonishingly flexible tone control. You can lift the treble, the bass, or—here is the unique feature—the middle frequencies to suit your own ear characteristics, and the record or radio programme being heard. Independent Scratch-cut is also fitted and special negative feedback circuit employed. The Amplifier can accommodate a wide variety of records from old 78s to new LPs. Input is for all types of pickup of 0.1 v. output or more and there is full provision for Radio Tuner Tape take-off and Playback. It is available to match 2/3 or 15 ohms speakers. Price 12 gns. (carriage 7/6). Fitted in Portable Steel Cabinet 2 gns. extra.

The new No. 2 "SYMPHONY" AMPLIFIER Mark III is a No. 1 but with 10-watt Push-Pull triode output and triodes throughout. Woden mains and output transformers and choke. Output tapped 3, 7.5 and 15 ohms. provision for Tuner and Tape. Competes with the most expensive amplifiers on the market yet costs only 16 gns. (carr. 7/6). Fitted in Portable Steel Cabinet 2 gns. extra.

"SYMPHONY" AMPLIFIERS with REMOTE CONTROL

Remote Control Panel

Both the above model Amplifiers are available with all controls on a separate Control Panel with up to 4 feet flexible cable which simply plugs into the amplifier. Enables the Amplifier proper to be sat in the bottom of a cabinet whilst the controls are mounted conveniently higher up. Extra cost 2 gns.

STUDIO (High Gain) "SYMPHONY" AMPLIFIERS Nos. 1 and 2. As the standard "Symphony" models but with built-in pre-amplifier stage and standard and LP Tone Correction Networks to exactly match certain very high fidelity popular pickup cartridges. Extra cost: for Collaro P or PX or Decca XMS, 2 gns. For Goldring 500 or Tannoy 3 gns.

No. 1 "SYMPHONY" F.M. TUNER. High grade instrument with extremely silent background. Based on the latest type of permeability-tuned Coil Assembly of advanced design housed in anti-radiation shield giving extreme sensitivity and high music/noise ratio. Suitable for amplifiers in the highest fidelity class. £15/8. Power Pack £3/7/6. Magic eye £1 extra if required.

No. 2 "SYMPHONY" AM/FM TUNER. Combining all the specifications of our Long, Medium and Short wave Superhet AM Tuner and our No. 1 FM Tuner. Separate Coil Assemblies and I.F.s. Fully self-powered on one chassis. 26 gns. (carr. and pkg. 7/6). Double beam magic eye £3/5/- extra if required.

N.R.S. "EMPRESS" FM/VHF/TUNER/ADAPTOR. Fine little job, will plug into any radio and add FM. £13/15/-: Magic eye assembly £1 extra if required. Ditto mounted in beautiful walnut cabinet complete with Magic eye 17 gns. Carriage 7/6.

"SYMPHONY" AM/FM RADIOGRAM CHASSIS.



Very High Grade Radiogram chassis combining Long Medium and Short and V.H.F. bands. Large engraved dial. Push/Pull output for high quality. Complete with 10 in. Goodmans speaker 26 gns. Magic eye assembly £1 extra if required. Carriage and packing 7/6.

RECOMMENDED GRAMOPHONE UNITS

All current COLLARO units in stock for immediate delivery.

DIAMOND STYL. We can supply Diamond Styl in place of Std. or LP saphires for £4 17/4 extra, fitted to any cartridge or Gram Unit which we supply.

NEW MODEL GARRARD RCM AUTOCHANGER £15/11/4. RCM £17/10/3. Prices less head.

Variety of pickup cartridges available in Garrard shell to fit. Leaflets on Collaro and Garrard Gram. Units on request.

LENCO GL50 4-speed continuously variable from above 78 r.p.m. to below 16 r.p.m. Special Autostop. Price with Studio "O" or "P" head or Goldring Model "500" variable reluctance head £21/17/10.

LENCO GL55, as above but without pickup and autostop, but fitted with Special Device for Groove Location and knob which completely disengages drive-wheel. Suitable for use with any pickup, especially transcription types and B.J. Arm. Price £17/10/4. Immediate delivery guaranteed.

LENCO GL56, as GL55 but with Studio or Goldring "500" pickup £23/7/-.

NORDYK CABINETS. Speaker Enclosure £5/17/6.

Table Model Amplifier/Gram Unit Cabinet £5/19/6.

Table Model Tape Recorder Tape Amplifier or Radio Tuner Cabinet £5/19/6.

Record Storage Cabinet holding 150 Records £4/17/6.

All above cabinets measure (internally) 19" wide x 13" high x 13" deep, and finished in polished walnut, thus enabling a complete installation to be built up unit by unit in matching style cabinets and added to as required.

We can supply Amplifiers, Tuners, Gram Units, Tape Decks, and speakers mounted in these cabinets. Examples on demonstration.

NORTHERN RADIO SERVICES

Dept. G, 11 KINGS COLLEGE ROAD, ADELAIDE ROAD, LONDON, N.W.3.

Phone: PRImrose 3314

Tubes: Swiss Cottage and Chalk Farm.

Buses: 2, 13 31, 113 and 187.

"SYMPHONY" BASS REFLEX CABINET KITS. 30 in. high, consist of fully cut ½" thick, heavy inert, non resonant patent acoustic board deflector plate, felt, all screws, etc., and full instructions. 8-in. speaker model 85/-; 10-in. speaker model 97/6; 12 in. speaker model £57/4. The design is the final result of extensive research in our own laboratory and is your safeguard of optimum acoustic results and full rich bass. Carriage 7/6. Ready built, 15/- extra. As above but fully finished in figured walnut veneer with beautiful moulding and speaker grille 10 in. £11; 12 in. £11/10/-. Other veneers to order.

GOODMANS "SHERWOOD" (VISCONTI) ENCLOSURES. Walnut or Mahogany, complete with acoustical resistance unit, 19 gns., or less A.R.U., 16j gns. In stock now.

MIDAX/TREBAX CABINET. To match "Sherwood" (Visconti) £7/10/-.

CONSOLE AMPLIFIER CABINETS. 33 in. high lift up lid with piano hinge, take Tape Deck, Gram Unit, or Autochanger, Amplifier, Pre Amplifier, and Radio Feeder Unit, finished medium walnut veneer. De luxe version, price 12 gns. Oak or mahogany veneers and special finishes to order. Carriage according to area. We will quote by return.

REVOLUTIONARY NEW SPEAKER. The Lorenz 12 inch p.m. speaker with two built in Electromagnetic High frequency Treble Units (not simply metal cones tweeters), mounted on a steel bracket across the face of the main speaker so as to effectively give 360 degrees spherical binaural response. Impedance of main speaker 15 ohms. Frequency response of triple speaker as a system 15 cycles—22,500 cycles, essentially level output. Power capacity 15 watts. Price £14/19/6. Treble units available separately for adding to your main speaker 39/6 each. Send for illustrated leaflet.

WHARFEDALE, new 3 speaker system comprising W12/SFB, 10" Bronze/SFB and Super 3 mounted on baffle of revolutionary design in walnut, oak, or mahogany veneers. Price £37/10/- complete.

TAPE RECORDER DEPT.

We are specialists in the supply of tape gear for use either separately or in conjunction with High Fidelity Equipment. We are familiar with all worth while Tape Recorders and Decks on the market and are in a unique position to advise on Tape Recorders, Tape Decks, Tape Amplifiers and Tape Pre-Amplifiers and give unbiased opinions and demonstrations. All those intending buying a Tape Recorder or adding Tape facilities to their present systems are advised to consult us before spending money, as we might well be able to save you money and dissatisfaction. Call for a demonstration, or write.

THE "SYMPHONY" DE-LUXE TAPE RECORDER. 2-speed, twin-track, microphone, radio and external amplifier inputs. Facilities for playback through high quality internal elliptical speaker, or through external high fidelity speaker or through external high fidelity amplifier. Automatic head demagnetisation. Wide frequency range heads. Housed in handsome polished walnut cabinet. Fantastic value for money at 49 gns., or 9 monthly payments of 6 gns. Plus carriage and packing £1. Full details in catalogue.

HIRE PURCHASE FACILITIES AVAILABLE

"their success is undoubted . . .

at the price of rather more than £6 they seem to me to be a 'snip' for domestic use."

P. Wilson, "The Gramophone", Oct. 1956

Stentorian

HIGH FIDELITY UNITS

H.F.816

8" P.M. Unit, 16,000 gauss magnet. Fitted with cambric cone, die-cast chassis and universal impedance speech coil providing instantaneous matching at 3, 7.5 and 15 ohms. Handling capacity 6 watts. Frequency response 50-14,000 c.p.s. Bass resonance 63 c.p.s.

£6.17.0

Including P.T.



. . . so wrote Mr. Percy Wilson after he had heard a demonstration of these two Stentorian Units. Since his review appeared, it has been confirmed again and again in the letters we have received from actual users. As on so many previous occasions, experts and users agree that here are fine examples of High Fidelity at realistic cost.

Our experience in loudspeaker design and manufacture covers more than thirty years, and W.B. Hi Fi products are now in use all over the world. Such a background promises good performance, and that promise is worthily upheld in these particular speakers.

.



T.816

8" P.M. mid-range and high frequency Unit, 16,000 gauss magnet. Fitted with fibre paper cone and die-cast chassis with a handling capacity of 15 watts when used with a 1,500 c.p.s. cross-over. Frequency response up to 17,000 c.p.s. Impedance 15 ohms.

£6.10.0

Including P.T.



★ Alternatively, we will be happy to send you fully descriptive leaflets on any—or all—of our products.

WHITELEY ELECTRICAL RADIO CO. LTD · MANSFIELD · NOTTS

on a slow, dreamy ballad (*Little Girl Blue*) and then provides the accompaniment to a series of guest soloists. Although the sleeve note suggests that the guests strolled in one by one to play their parts I suspect that in fact this LP is made up of "left-overs" from previous "Savoy" sessions.

Trumpeter Joe Wilder plays a most impressive, pure-toned solo on *How High The Moon*. Although this tune has been used (and abused) by jazz musicians for some fifteen years this is a rare version, for it is played as a slow ballad. Herbie Mann plays an over-long version of Charlie Parker's twelve-bar *Bluebird* and proves to be a less important jazz flautist than Jerome Richardson, who plays on the sprightly *Alpha*. Frank Foster's tune *Wine And Brandy*, a thinly veiled *Fine And Dandy* of course, is one of Jerome's best tenor solos on record, while the up-and-coming Donald Byrd is superior to Matty Dice on *Hank's Franks*. All in all this record serves as a good introduction to some young American jazz men who we shall, no doubt, hear more of in the future. E.J.

*"Tenorama"

***Kenny Graham's Afro-Cubists (d)—Teddy Boy (Graham); Ponciana (Simon, Bernier)

***Don Rendell Quartet (a)—Don't You Know I Care? (Ellington); Curio (Rendell)

***Roy Sidwell (b)—What A Difference A Day Made (Grever, Adams); Roy Leaps Out (Sidwell)

***Jimmy Skidmore (c)—Just You, Just Me (Klages, Greer); Blue Major (Skidmore) (Nixa Jazz Today 12 in. LP NJ4—35s. 14d.)

(a) (Nixa)—Rendell (tr); Damian Robinson (pno); Pete Elderfield (bass); Don Lawson (drs). 22/3/1956. London.

(b) (do.)—Sidwell (tr); Derek Smith (pno); Sammy Stokes (bass); Phil Seamen (drs). 23/5/1956. London.

(c) (do.)—Personnel as for (b), except Skidmore (tr)

Same session.

(d) (do.)—Graham (tr); Jack Ellory (flute); Gilbert Webster (marimba); Major Holley (bass); Phil Seamen (drs); Stan Tracey (Israeli bongos). 25/5/1956. London.

For the most part this is intelligent and tasteful jazz, a cheerful testimony to the rising standards of local musicianship.

Don Rendell and Roy Sidwell both play rather in the style of Lester Young, using a cool tone and angular phrasing. With Don Rendell the similarity lies only on the surface; he expresses his own ideas in a personal way; his solos expand and develop. In his improvising on Duke Ellington's *Don't You Know I Care* and his own up-tempo *Curio*, Rendell shows that he is still Britain's No. 1 tenor soloist.

Roy Sidwell, a young musician from Lancashire, who has worked with Basil Kirchin, Vic Lewis and the Ken Moule Seven, plays capably, but lacks the conviction and originality to be found in Rendell's work. Nevertheless he is a soloist to be watched.

Jimmy Skidmore's hard-swinging style derives more from Coleman Hawkins than any other musician. Ripe-toned and melodic, his playing drives along, particularly during the series of choruses on the 12-bar blues, *Blue Major*. *Just You, Just Me* has Sammy Stokes taking a bowed bass solo on the Slam Stewart lines.

As well as contributing excellent tenor solos, Kenny Graham provides an intriguing and witty composition of his own, *Teddy Boy*, and a neat arrangement of *Ponciana*. Good writing and good playing by a talented young musician.

E.J.

*Charlie Ventura and his Orchestra

"Confessin" (Reynolds, Neuburg, Dougherty); *Avalon* (Jolson); *Bugle Call Rag* (Schoebel, Pettis); *That Old Feeling* (Brown, Fain) (Columbia-Clef EP SEB10047—11s. 14d.)

Ventura (tr, bar, bass saxes); Conte Candoli (tp); Jimmy Winsor (pno); Adolf Tesone (bass); Chick Kinney (drs). 1951. U.S.A. (Am. Mercury.)

Charlie Ventura performs on three species of saxophone—tenor, baritone and bass. But all

this versatility cannot disguise the poverty of his imagination. While never at a loss for a phrase, Ventura seems incapable of creating a solo that hangs together. His rhapsodizing on *Confessin* and *That Old Feeling* is deft but shapeless. Although *Avalon* and *Bugle Call Rag* move more briskly they prove equally stodgy. Conte Candoli tries to liven things up, but nothing can hide the truth: This is dull, empty music. C.F.

Vipers Skiffle Group

***Ain't You Glad (Martin, Tare)

***Pick A Bale Of Cotton (Martin, Tare) (Parlophone R4238; 45R4238—5s. 7d.)

Jean Van Den Bosch, Johnny Martyn, Wally Whyton (gtrs, vocs); Tony Tolhurst (bass, voc); Johnny Pilgrim (washboard, voc). 18/10/1956. London. (Parlophone.)

Modelled on Lonnie Donegan's pattern, these are hardly skiffle music, but they get a shade closer perhaps to what that term means. For one thing, they choose Negro music to interpret, albeit rather colourlessly, and with unashamed increase of tempo, especially on the cottonfield song. As light entertainment, there is considerable interest in this, much as there may be said to be in Patti singing *Swanee River*, but as long as real skiffle records exist, however difficult they are to locate, I'll derive more satisfaction from those that do come my way. O.K.

*Zenith Six

*The Chant (Stitzel) (a); Saturday Night Function (Bigard, Ellington); Climax Rag (James Scott) (a); My Bucket's Got A Hole In It (Clarence Williams) (Tempo EP EXA42—13s. 7½d.)

(Vogue)—Bob Wright (cl); Tony Charlesworth (tp); Malcolm Gracie (trb); Derek Gracie (bfo); Dick Lister (bass); Ron Arnold (drs). 26/5/1956. London.

Sorry, lads, but this won't do. *The Chant* is twice as fast as it should be; the cornet is flat and phrases badly; the clarinet is squeaky; the rhythm very nervous. Why play this number, anyway? A certain Mr. Morton, with assistance from Messrs. Mitchell, Ory (from whom the trombone chorus was lifted bodily) and Simeon, made a perfect job of it in 1926. What is perfect need not be attempted again except for fun in the back yard. *Climax Rag* is clamorous enough to make its composer turn in his grave at more than 45 r.p.m., and if there's one person who can play Ellington, it's Ellington, and I find this *Function* a very choppy affair. By the time I got to the last track, I wished I had a .44. It wouldn't then be only the bucket that had a hole in it.

Incidentally, this record should have been reviewed a couple of months ago, but I purposely held it over because the Zenith Six have been taking part in the B.B.C.'s TV "Top Town" contest, and I did not wish to say anything which might possibly prejudice the chances of the town the Zenith Six helped to represent. O.K.

POPULAR RECORD CATALOGUE JANUARY 1957 EDITION ORDER NOW!

OTHERS

(Noted by C.F.)

***Ronnie Scott

In the company of Dizzy Reece, Terry Shannon, Lennie Bush and Phil Seamen (the Dizzy Reece Quartet), Ronnie Scott blows some fluent but not particularly imaginative tenor choruses on *Out Of Nowhere* and *Scrapple From The Apple*. Dizzy Reece and Terry

Shannon also take solos but are not at their best (Tempo EXA45.)

(Noted by E.J.)

****Bing Crosby

Under description "Songs I Wish I Had Sung", Bing Crosby has recorded a dozen titles that might fairly be described as immortal favourites. Says the Old Grouser in his sleeve note: "Singing these songs after the famous figures who made them a part of our standard popular catalogue reminds me somewhat of the corn dog who persisted in the chase long after the quarry had been killed and bagged. 'He's just running to get his feet sore', his owner said smiling."

Mr. Crosby is too modest. His delightful informality is alone enough to bring a new freshness to the songs. Titles: *April Showers* (first popularised by Al Jolson); *When My Baby Smiles At Me* (Ted Lewis); *My Blue Heaven* (Gene Austin); *A Little Kiss Each Morning* (Rudy Vallee); *Prisoner Of Love* (Russ Columbo); *Ain't Misbehavin'* (Fats Waller and Louis Armstrong); *Paper Doll* (Mills Brothers); *This Love Of Mine* (Frank Sinatra); *Thanks For The Memory* (Bob Hope); *Blues In The Night* (Johnny Mercer); *Mona Lisa* (Nat "King" Cole); *Memories Are Made Of This* (Dean Martin). (Brunswick LAT8138.)

***Al Hibbler

After The Lights Go Down/Ghost Of A Chance/You'll Never Know/Night And Day/Pennies From Heaven/Shanghai Lil/Stella By Starlight/September In The Rain/Where Are You?/Count Every Star/There Are Such Things/Where Or When?

It was what Duke Ellington described as "his total pantomime" that kept Al Hibbler one of the main attractions of the Ellington Orchestra from 1943 to 1961. Hibbler still indulges in these artifices, but what is doing as much to make him an even greater success—at any rate with the teenagers—now that he is an act on his own, is a swinging style based on a beat that has something of the rock 'n' roll intensity. Of course there's the usual sex appeal, too, but to his credit he said that Mr. Hibbler doesn't rely on mawkish sentiment for it. He always sounds virile. So do the Jack Piles Orchestra's accompaniments. (Brunswick LAT8140.)

***Anita O'Day

Pagan Love Song/Somebody's Crying/Vaya Con Dios/Ain't This A Wonderful Day. Recorded 1952. Very fair Anita for the time. But if you want to hear Miss O'Day at her wonderful best it's still the 1955 Am. Verve recordings on H.M.V. POP245 and CLP1085, reviewed at length last October. (Columbia-Clef SEB10042.)

***Sid Phillips and his Band

Wabash Blues/When The Red, Red Robin Comes Bob-Bob-Bobbing Along. Neither strictly "commercial" nor authentically jazz, Sid Phillips and his Band have for too long been a nobody's baby with the record critics. So this with apologies to all concerned for the delay is to remind you that one of the best "popular" style Dixieland combinations this country has produced is still going strong, thank you. (H.M.V. POP259; 45POP259)

***King Pleasure

King Pleasure is the originator of the idea (subsequently adopted by Annie Ross, Eddie Jefferson and others) of setting lyrics to the instrumental improvisations of famous jazz artists. This LP consists of Pleasure's "vocalless" versions of Gene Ammons' solo on *Red Top*, Lester Young's solo on *Sometimes I'm Happy*, a Charlie Parker chorus from Parker's recording of his *Parker's Mood*, Stan Getz's playing of his own *Don't Get Scared*, etc. Notable musicians including John Lewis, Percy Heath, Kenny Clarke, Lucky Thompson et al assist instrumentally in the proceedings, and the whole thing is carried out by Mr. Pleasure with considerable understanding of the styles and mannerisms of the various artists he uses as his models. (Esquire 20-066.)

***Freddy Randall and his Band

Sugar/That Da Da Strain. For Dixieland read New Orleans, and everything written already of the Sid Phillips Band will then go for this one, too. The band has good soloists in its tenorist, trombonist and pianist, but the star performance is Mr. Randall himself. He's a grand little trumpet player. But then he always was. (Parlophone R4223, 45R4223.)

***Mel Tormé

"It's A Blue World" presents the thirty-one-year old Melvin Howard Tormé singing a dozen ballads in much the same way as you'd expect from the record's title—except that the "Velvet Fog" sounds a little less foggy, a little less gimmicky, more sincere and more like just an honest-to-goodness singer than usual. Titles include *I've Got It Bad/Till The Clouds Roll By/Isn't It Romantic/All This And Heaven Too/How Long Has This Been Going On? Polka Dots And Moonbeams/Wonderful One/Stay As Sweet As You Are*. (London HA-N8016.)

Also recently released *I'm Yours/Unite The Real Thing Comes Along/Dream Awake/Love You Funny Thing*. (M.G.M. EP562.)

CONTINENTAL RECORDS

By LILIAN DUFF

I should like to be able to greet readers and the New Year with something fresh and memorable, but what in fact do we get? Tino Rossi, Jean Sablon, Luis Mariano—the Boys of the Old Brigade. From Rossi we have an extended play entitled "Springtime in Paris" (Col. SEG7654). Robert Tredinnick works hard and eloquently on the sleeve to connect Paris in the Spring with the songs chosen, but when I say that the only one of the four even set in Paris is the song from *Moulin Rouge*, you will see that the thread is slender. The others are *Madama*, about old Castile, *Bella, Bella Donna*, which the most insular will place without difficulty, and Zaldívar's *La Fête des Fleurs* (known to most of us as *Garnavallito*). As for the vintage, they are all three or four years old, give or take a year anyway, old enough to be tired.

Luis Mariano's collection is "The Idol of Paris" (H.M.V. 7EG8194), a title justified by a picture of a smiling glamour-boy with hair sprouting luxuriously on the chest to within an inch of his Adam's apple. The songs are *Darling, Je Vous Aime Beaucoup*, which sounds no better than it did last month, *Amour, Castagnettes et Tango*, which is in fact *Hernando's*

Hideaway from "The Pyjama Game" and *Donne ton cœur* which, if you cast your mind back two or three years, you'll know as *The Velvet Glove*.

And Sablon? As I can never forget or even lose my affection for *Je Tive Ma Reverence* and *Sur le Pont d'Avignon*, I find it hard to judge "Jean Sablon Sings" (Felsted ESD3035) impartially. I must confess that *Dinner for one*, *Please, James and Le Manège aux Souvenirs* are a trifle threadbare, but I still enjoy the less familiar *Le Petit Dejeuner*.

Those who heard "Les Amours de Paris" (London Ducrétet-Thomson D93060), a long-player shared by Michèle Arnaud and Charles Aznavour, will know already whether they wish to hear more of the lady. She seemed to me quite competent but didn't stir me. "The Songs of Michèle Arnaud" (London Ducrétet-Thomson DEP95018) include a pleasant little fable by Charles Trenet, *L'An et le Gendarme*, and a typical Georges Brassens with the cryptic title, *Une Jolie Fleur dans une Peau de Vache*. If your taste runs to more conventional love songs, *Un Jour tu verras* and *Les Chansons de la Nuit* are pleasant and quite well sung.



10. Adequate braking to obviate tape spill.
11. Quick wind and re-wind, but not too quick. 1 sec. for a 7½ in. spool is about right.
12. Hum/noise level better than -50 db at full power.

13. A high impedance, high quality output should be available for use with high fidelity amplifiers.

14. Double record/replay head (top and bottom track) with magnetic gap of not more than 0.0002 in.

15. Motor reversing for record/replay in either direction.

16. The R.F. bias should be of pure waveform.

17. If an internal loudspeaker with amplifier output stage is included, it should be regarded as a monitor (its frequency range will be limited in any case) and it should be possible to mute it when the output to a high fidelity amplifier is being used. The output transformer should be of "high fidelity" specification for the internal power so as to avoid distortion feedback to the earlier stages. As there are occasions when use of a quality external speaker system is possible, but no additional amplifier is available, it is an advantage to have a facility for connection of an external L.S. with muting of the internal L.S. This should be of 15 ohms impedance.

18. The mechanism, of course, should work with a minimum of noise, and there should be no wobble on the spool splines such as to cause noisy rubbing of the tapes.

19. The construction should be such as to facilitate servicing operations.

A desirable addition to a tape deck would be a facility for switching over the dual replay heads so that both top and bottom tracks could be used simultaneously for the reproduction of stereoscopic tapes. This, however, hardly applies to a portable instrument since two identical replay amplifiers would be needed.

Now the foregoing is a very exacting specification and, as I have said, I know of no ordinary commercial tape recorder that can satisfy it completely. This Elizabethan de Luxe fulfils more of the conditions than most others I have come across.

(a). For frequency response and distortion content it is very nearly equal to the highest standard up to, but not including, the internal loudspeaker. One can take off the signal at the jack socket marked "Monitor" and feed a high fidelity amplifier with results as satisfactory as those from any other tape reproducer I have tried. Or one can feed a good external loudspeaker system and obtain a quality nearly as good though at a lower volume level. There is unfortunately a snag in each case. When one uses the Monitor socket the internal loudspeaker is still in use; the muting switch only works in conjunction with the external loudspeaker sockets. To use this switch therefore one should connect a load across those sockets. This should be of 3 ohms resistance which is what the external loudspeaker sockets are designed for. I would much sooner it had been 15 ohms

TECHNICAL REPORT

By P. WILSON, M.A.

Elizabethan de Luxe Tape Recorder.
E.A.P. (Tape Recorders) Ltd., London,
E.C.1. Price 65 gns.

Specification:

Deck Mechanism (Collaro Transcriptor):

Push-button controls. Drop-in tape loading. Servo braking and spool locking. Recording sense to B.S.S. Standard. Twin Tracks. Three Speeds. 15, 7½ and 3½ in./sec. Press Button Track change. Twin High Impedance Record/Playback Heads. Twin Low Impedance Erase Heads. Mechanical Cueing Indicator.

Recording Time:

15 in./sec. 2 by 24 min. for 1,800 ft. of tape.
7½ in./sec. 2 by 48 min. for 1,800 ft. of tape.
3½ in./sec. 2 by 96 min. for 1,800 ft. of tape.

Wow and Flutter Level:

Better than 0.1 of 1 per cent.

Amplifier:

Input Voltages for 3½ watts undistorted output:

1. Mic. socket—2 m/v.
2. Gram. socket—200 m/v.

Outputs:

1. Self contained 9 in. by 5 in. PM elliptical speaker.
2. Switched external speaker sockets, 3 ohms impedance.
3. Monitor and Hi-Fi output socket, 1 volt at 20 K ohms impedance.

Frequency Response:

1. Overall response: 15 in./sec. 50 c/s—16 kc/s; 7½ in./sec. 50 c/s—12 kc/s; 3½ in./sec. 50 c/s—7 kc/s.

2. P/B Amplifier response to GCIR characteristic for pre-recorded tapes.

3. Amplifier response 30 c/s—16 kc/s.

Hum Level:

50 db below signal level.

Tone Control:

Variable top cut and boost on Playback. Pre-set equalisation on Record.

Record Level Indicator:

"Magic Eye" and Headphone.

Internal Mixing:

Mixing facilities for separate Mic. and Gram. inputs. Negative feedback.

Valves:

EF86, ECC83, EL84, EM34, 6X4, WX6.

Power Supplies:

200-250 volts AC. 100 Watts.

Dimensions:

17 in. by 14 in. by 9 in. Weight 40 lb.

Price includes Acos Crystal microphone and 1,800 ft. of Long Play Tape (E.M.I.).

This is the first opportunity I have had of living with a tape recorder that incorporates the Collaro Transcriptor tape deck. This report is therefore in a measure an appraisal of both the Collaro and the E.A.P. designs. Though I do not regard either as completely fulfilling all my demands—I have yet to find any tape recorder that does, other than the expensive professional models—I can say at once that the combination comes nearer to it than most others that I have yet seen.

It will be useful, I think, if I first of all set down the qualities that I should expect the ideal high fidelity tape recorder to have at the present stage of the art.

1. Tape speeds: 3½ in./sec. and 7½ in./sec. The addition of a 15 in./sec. speed would be an advantage though not an essential for home use.

2. Frequency response (± 3 db): At 3½ in./sec. 50 c/s to 9,000 c/s. At 7½ in./sec. 50 c/s to 12,000 c/s. At 15 in./sec. 30 c/s to 16,000 c/s.

3. Distortion: Less than 1 per cent I.M. at all speeds.

4. Flutter and Wow: Better than 0.2 per cent.

5. Speed accuracy: Better than 1 per cent.

6. Spool accommodation up to 8½ in.

7. Max./min. recording level device.

8. Accurate tape position, or cueing, device.

9. Safety device to prevent inadvertent erase when in recording position.

**MODEL A720**

The A720 embodies all the high quality features for which Trixette gramophones are renowned, with circuit refinements ensuring that it is the highest fidelity gramophone in its class.

Price 42gns. inc. P.T.

Trixette A720

—THE GOLD MEDAL MODEL

FOR ALL RECORDS

Garrard 4-speed Auto-changer with manual or automatic operation.

AMPLIFIER

Push-pull output stage with negative feed-back.

CONTROLS

Independent bass and treble controls, volume control, mains switch and pilot light.

LOUDSPEAKERS AND PICKUP

Twin matched 6-in. elliptical speakers. Crystal type pick-up.

Here is something to be really proud of—the Trixette A720 has received the only Gold Medal to be awarded to a British gramophone at the California State Fair in San Francisco. The standards which have for many years distinguished the Trixette—an unremitting attention to quality in design and a constant awareness of the music-lover's requirements—are those which together make these instruments the preferred choice of the discriminating listener.

THE TRIX ELECTRICAL CO LTD

MAPLE PLACE TOTTENHAM COURT ROAD LONDON W.1

Tel.: Mus. 5817 Grams.: Trixadio Wesdo London

Cables:

MODCHAREX
LONDON**MODERN ELECTRICS LTD.**164 CHARING CROSS ROAD
LONDON W.C.2Telephones :
TEMPLE BAR 7587
COVENT GARDEN 1703

EXPORT ENQUIRIES WELCOMED

PROMPT ATTENTION TO POST ORDERS

LONDON'S LEADING TAPE RECORDER SPECIALISTS**APPOINTED BY**LONG PLAY
AND
STANDARD
RECORDING
TAPES**FERROGRAPH
VORTEXION
GRUNDIG
BRENELL**EMI
AND
BIB
SPLICERSJOINTING
TAPE & COMPOUND**SIMON
ETC.**AGFA JOINTING
BLOCKS**GRAM UNITS**DIAMOND
AND
SAPPHIRE
STYLI**CONNOISSEUR****GARRARD****COLLARO****LENCO**

ETC.

PICK-UPS**LEAK****LENCO****COLLARO****GOLDRING****CONNOISSEUR****BURNE-JONES****SPEAKERS****WHARFEDALE GOODMAN
STENTORIAN GEC TANNOY****AMPLIFIERS****QUAD LEAK TRIX R.C.A.
PAMPHONIC ROGERS****How efficient
can we get?**

Although we say it ourselves, the service at The Gramophone Shop is pretty good—the Christmas rush showed that. But we realise that almost anything can be improved upon, except perhaps the charm of our assistants. So this month we're taking a stern look at our mailing list (about time, too!) We propose to send our customers a monthly printed list of *all* the new recordings from *all* the companies. Would you like us to send it to you? If so, let's have your name and address on a post-card now—you can leave the rest to us.

* All LP records are sent post free to addresses in Great Britain

The Gramophone ShopRECORDS GRAMOPHONES RADIO
TELEVISION TAPE RECORDERS

130 SLOANE STREET, LONDON, S.W.1. (SLOane 9001)

Come by bus (11, 19, 22, 46, 137) or Underground to Sloane Sq. Station

CINE-EQUIPMENTS LTD
SPECIALISTS IN PHOTOGRAPHY AND APPARATUSColmore Row
Tel. : Cen. 6055
BirminghamDale End
Tel. : 1769/60
BirminghamQueen Street
Tel. : 26303
WolverhamptonWarwick Row
Tel. : 40808
Coventry**FOR THOSE TO WHOM ONLY THE
BEST IS GOOD ENOUGH**

The superlative "FERROGRAPH" Magnetic tape recorder, despite its enviable reputation in many fields—must be heard by you, when it will speak for itself, leaving no doubts whatsoever in your mind of its superiority.

**FERROGRAPH MODEL 2AN**
complete with 1,200 ft. Ferratape
£79.16.0As supplied to Messrs. Rolls Royce
Ltd.Microphones available to suit all
requirements.**B.I.B. Tape Splicer** 18.6
Post 9d.

Demonstrations at any of our Branches—or by appointment.

End background hiss..

with the
NEW
WEARITE
DE-FLUXER

—a simple, easily operated trouble-free device
for *depolarising* the heads of tape
recorders and players.

- ★ It ensures the maximum signal/noise ratio from *any* tape recorder.
- ★ Protects valuable recorded tapes from cumulative background noise and the gradual attenuation of the higher frequencies.
- ★ Is extremely simple to use without removing head screening cans.
- ★ Permits selective tape erasure during editing.

The Wearite Defluxer is a "must" for all tape recorder hi-fidelity enthusiasts and for the professional recordist.

Price: £2. 10. 0

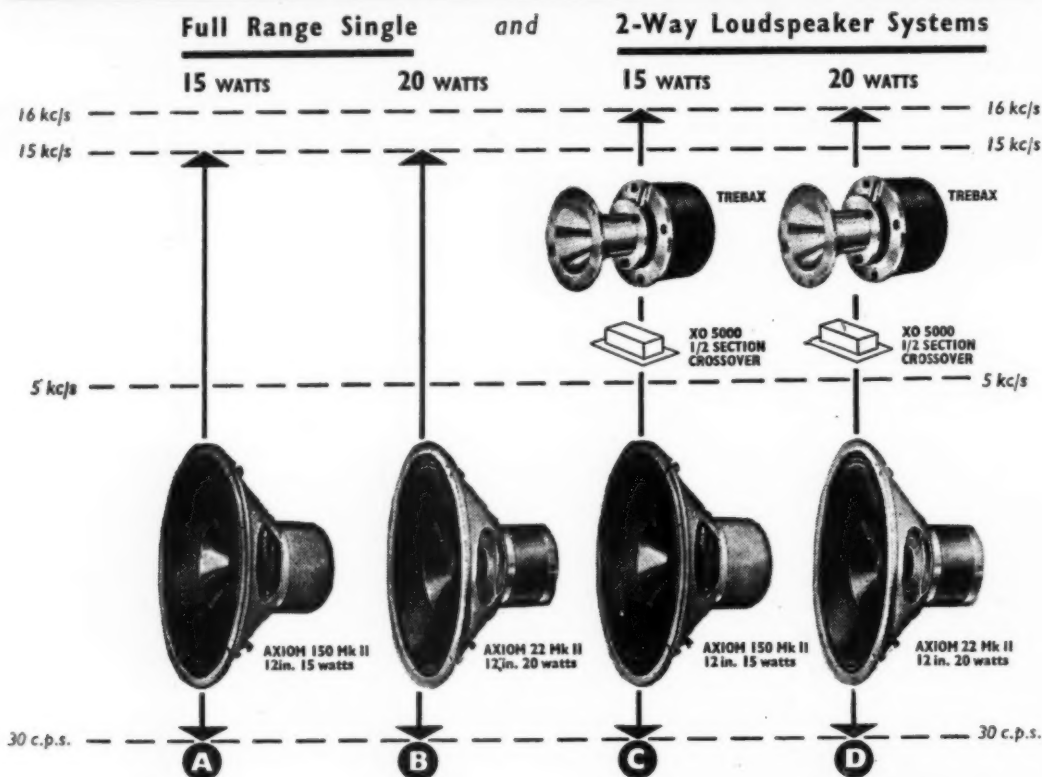


WRIGHT & WEAIRE LTD

131 SLOANE STREET · LONDON · S.W.1 · Tel: SLOane 2214/5 & 1510



No other range of HIGH FIDELITY LOUDSPEAKERS offers you such a choice...



FULL RANGE LOUDSPEAKERS (A & B)

The Axiom 150 Mk II and Axiom 22 Mk II represent the most practical low-cost approach to high fidelity sound reproduction. These speakers have an acoustically smooth response over an exceptionally wide frequency range.

FOR MULTIPLE SPEAKER SYSTEMS (C & D) you may start with the full range Axiom 150 Mk II or Axiom 22 Mk II and add as you go along.

TREBAX is a highly efficient pressure driven treble unit with response extending to the upper limits of audibility.

XO/5000 twin 1/2 section crossover network.

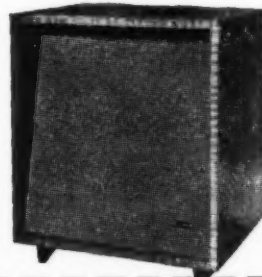
Goodmans

GOODMANS INDUSTRIES, LTD., AXIOM WORKS, WEMBLEY, MIDDX.

Telephone: WEMbley 1200 Cables: Goodaxiom, Wembley, England.

SOUTH AFRICAN AGENTS : TECHNICAL & INDUSTRIAL SERVICES,
P.O. BOX 2652, CAPE TOWN

The "Sherwood" Enclosure is designed to house any one of these four systems. This enclosure incorporates the Acoustic Resistance Unit and is only two thirds the volume of a conventional Bass Reflex enclosure.



GOODMANS INDUSTRIES, LTD., AXIOM WORKS, WEMBLEY, MDX.

Full details and prices please.

Name

Address

G/1/57

which is nowadays the usual value for high fidelity loudspeaker systems and particularly those which have multiple speaker units fed through electrical cross-overs. This is the second snag I referred to above.

(b). All three tape speeds are catered for.

(c). The instrument records and plays back in either direction with a playback characteristic according to the modern International standard.

(d). Fast wind and re-wind are of appropriate speed.

(e). Flutter and wow and other irregularities of speed are inappreciable.

(f). Safety devices are incorporated so as to obviate tape spill and inadvertent erase.

(g). The hum level is just about -50 db.

(h). There is a special cueing device in the form of a cantilever which is operated by the tape position on the right-hand spool and in its turn operates a pointer on a scale. At first I had trouble with this. The spindle on which the cantilever is mounted is of only about $\frac{1}{8}$ in. diameter and a slight displacement here means a comparatively large displacement at the other end which makes contact with the tape. Unless the fixing of this cantilever on the spindle is precise there is a likelihood that the other end will rub on the tape spool, particularly if this should be warped a little or should not accurately fit on the spool spindle. By dint of a little experiment, however, I was able to fix the cantilever on its spindle in such a position that it cleared all my spools. A small $\frac{1}{16}$ in. Allen key is needed for this. Fortunately, I happened to have one. They only cost 3d.

(i). I was also able to cure another trouble which I almost always meet with on tape recorders. That is a tendency for the edge of the tape to rub against the upper inner face of the spool when it enters from the recording slot. This can make an annoying *err, err, err* sort of noise. Fortunately, on the Collaro deck there is between the slot and each spool a spindle which serves the purpose of putting a tension on the tape, thereby avoiding tape spill. I therefore tried the expedient of putting a O.B.A. spacing washer over this spindle and of appropriate weight to depress the tape just enough to clear the edge of the tape spool. Incidentally, there is no untoward effect on the edge of the tape since the spacing washer rotates round the spindle. I found it well worth while to have one or two washers of different weights handy since different spools require different treatment. Obviously, no tape deck manufacturer could cope with such large irregularities as one finds in tape spools and it is therefore a distinct virtue in this deck that one can deal with this annoyance in such a simple way.

(j). Unfortunately, the deck is too small to accommodate spools of diameter larger than 7 in. But this is not the disadvantage it used to be when a 7 in. spool only held 1,200 ft. of tape.

(k). There is a recording level device in the form of a magic eye but this does not give a double operating image of the type which some recorders employ to denote minimum level as well as maximum. Moreover, I found its value considerably diminished by the fact that it only came into operation whilst the tape was actually moving. This meant that after a preliminary trial to set the gain controls at an appropriate level (having regard of course to the strength of the input signal) one had to wind the tape back again to the starting point. Sometimes this does not matter, but there are occasions when the time factor is of importance. On those occasions one really needs to have the level indicator in operation before the tape begins to move.

(l). The tone control operates on the treble only, the requisite bass equalisation being provided in a pre-set circuit. Some people prefer to have independent bass and treble

controls. But a bass boost is really unnecessary, and it may be argued undesirable, in an instrument of this calibre. If the output is taken to a high fidelity amplifier the requisite control will be there; if its separate amplifier is not used a substantial bass boost is undesirable in an amplifier and loudspeaker system of this calibre.

(m). The two inputs of 3 mV and 200 mV sensitivity are adequate. The latter, however, is only of real value when a separate pre-amplifier is in operation, unless the $3\frac{1}{2}$ in./sec. speed is also used. At the moment I know of no pickup with a 200 mV output which has the frequency range which the recorder can effectively handle at $7\frac{1}{2}$ in./sec. When the 3 mV input is used care has to be taken not to feed in such a high input as to overload the first stage.

All these are matters which one learns by handling.

All in all, then, I regard this as a distinctly successful recorder, quite worthy of being used in conjunction with any quality reproducing system. The range is of course restricted when the external speaker output is used; but even here, such is the quality of the output transformer, the range covers as much as one could reasonably expect. With the internal speaker the range is, of course, more restricted still, but the quality is clear and quite acceptable.

BOOK REVIEW

The Gramophone Handbook by Percy Wilson, M.A. (Methuen, 15s.).

This book has given me very great pleasure to read, partly because it is the first duty of an author to write in such a manner that his readers can understand him; and partly because the author has set out to cover practically all aspects of the gramophone. It is a book written for the intelligent layman and is not couched in obscure technical terms. Where these terms are used he has given his own interpretation of them in a glossary at the end of the book. Some people may think that the book is not written in sufficiently precise scientific terms, but I would remind them that the scientific term is not the "end" product: the thought that it creates in the mind of the reader is the important thing.

Now this is a book about the gramophone and can be read as such, but it is also a reference work where you may expect to find any particular piece of information quickly. This is not strictly compatible with the first requirement and as a result it may be necessary to read one or two additional sections in order to extract all the available information on a particular subject.

There are one or two omissions which I should like to see filled up in later editions: for instance, in the section on tape recorders, chapter 13, section 8, "Minimum requirements" (1) "Wow" and "flutter" content less than 2 per cent. But I am unable to find a similar statement for turntables. Again, in the section on Amplifiers and control units there is a delightful heading to chapter 8, section 6, "The menace of the knobs", but there follows only one paragraph when there should be a whole chapter linked up with the excellent section on how each octave affects quality. What the listener asks is how can the peculiar quality that I hear be broken down into the right octaves so that I may attempt to correct it. This would be facilitated if it were given in graphical form as well as in the letter-press.

And that is all I have to say about omissions. The book contains such a vast amount of excellent information that it is no easy task to criticise it. This is because no two people ever reach quite the same compromise. Ask any

two men to describe the perfect ship or the perfect woman and see what you get!

Here are some detailed comments on quite a number of the sections of the book.

Chap. 1—*High Fidelity: Past, Present and Future*: Sect. 1, "The purpose of listening". I do like a book that starts at the beginning!

Chap. 2—*The Nature of Sound*: Sect. 4, "Complex notes". The wave forms with harmonics are excellent. Sect. 6, "Audible range of frequency". The standard of pitch both for scientific and musical work is now internationally agreed at $A=440$ c/s. Sect. 7, "Loudness Sensitivity". There are some slight inaccuracies in this section. For instance, a 9-dB increase does not give a sound eight times as loud. Also it should be noted that the decibel is contracted into dB, not db.

Chap. 3—*Recording and Reproducing Sound*: Sect. 3, "How one listens". I am delighted to see Mr. Brigg's lovely phrase "recorded ambience".

Chap. 4—*Reproducing Systems*: Sect. 3, "How each octave effects quality". I think that this section is excellent but find that "comb and paper" tone can be due to peaks as low as 6,000 c/s. Sect. 5, "Musical Balance". I do not agree with a limitation of frequency at one end to compensate for an unavoidable cut at the other. Certainly balance must be maintained but it is best done by reducing the level of the high frequencies and not by cutting them right off. Sect. 6, "How distortion affects the ear". How very right he is to insist that a sin of commission is very much worse than a sin of omission.

Chap. 5—*Pickups and Stylus*: Sect. 4, "Mechanical Vibration". The garden roller analogy is delightful; I hope that some pickup designers will read this section. Sect. 8, "Current Designs: 1, "Crystal Pickups". Some present-day designs are good but they are capable of considerable improvement.

Chap. 6—*Carrying Arms and Turntables*. This chapter deals with tracking in a very thorough way but I should like to see a little more on the subject of gramophone motors.

Chap. 7—*Record Wear, Surface Noise and Care of Records*: Sect. 7, "Dust Removal". I too, find the "dust bug" indispensable.

Chap. 8—*Amplifiers and Control Units*: Sect. 4/3, "Reversed or Negative Feedback". Amplifiers with considerable negative feedback "spill over" in a very objectionable way if they are overloaded even slightly. Sect. 4/5, "Output Transformers". A large and weighty output transformer is by no means a necessity if the right type and shape of iron is used, and a reduction in size often helps the design of an "ultra-linear" transformer.

Chap. 9—*Loudspeakers and Enclosures*. I find this whole chapter excellent except for two small items. Sect. 5/5, "Internal Absorption". The distinction between air resonances inside a completely rigid enclosure and the vibration of the walls of a normal cabinet is not clearly shown. Membrane type absorbers are almost the only type that can be used to remove low frequency air resonances. On the other hand in order to damp the sides of the enclosure, the damping material must have a mechanical impedance somewhat similar to that of the side of the enclosure, otherwise very little power will be transferred to it. Sect. 8, "Room conditions". This section is excellent but it should be stressed that it is virtually impossible to generate certain particular low frequencies in a particular size of room.

Chap. 10—*Loudspeakers: special types*: Sect. 6, "Avoidance of Room Coloration". As soon as loudspeakers are available that are really free from transient distortion the "recorded ambience" becomes strikingly noticeable and many present-day multiple microphone techniques will be quite unacceptable. Listeners are

fortunate that the B.B.C. is very advanced in this respect.

Chap. 11—*Planning a High-Fidelity Equipment*: Sect. 1, (3) I sincerely hope that the majority of pickups are not nearing the limit of development. At present it is almost impossible to find a really good one that will play the inside of a record with heavy modulation in the 8,000-16,000 c/s region. Output levels may not matter much with modern amplifiers, but they do matter with modern gramophone motors with stray fields. Sect. 3/1, "For amplifiers". The uniformity of response to various frequencies can be made to appear excellent because they are not quoted against power output. If your 12 watt amplifier has a perfectly flat frequency response from 50 to 15,000 c/s., but only gives 6 watts at 50 c/s with its rated distortion, you have in effect only got a 6 watt amplifier if you want to reproduce down to 50 c/s. Sect. 3/2, "For control units". Small phone jacks can give trouble if not pushed in and out fairly frequently; it is quite possible for the copper in the brass to become oxidized and act as a rectifier with disastrous consequences to quality. I prefer something with higher contact pressures, but it must be very well shielded. Sect. 3/5, "For pickups". A frequency range up to 16,000 c/s is undesirable in present-day pickups because they produce so much spurious distortion between 8,000 and 16,000 c/s. It is often more acceptable if they stop at 10,000 c/s. Sect. 3/6, "For loudspeakers". I am completely in favour of taking a lady with you to listen to a new loudspeaker—she will not easily tolerate sins of commission! Sect. 4, "Listening tests". Remember that recording engineers have their likes and dislikes too and some makes of record may suit the loudspeaker better than others so always try several makes of record.

Chap. 12—*Installation and Maintenance*: Sect. 8/1, "Hum". I think that it would have been of assistance if mains hum had been divided into two types, 50 c/s only, due to magnetic induction and 100 c/s and higher multiples due to electrostatic pickup because the remedy in the two cases will be found to be different.

Chap. 13—*Tape Recorders*: Sect. 8, "Minimum requirements". "Wow" and "flutter" content of less than 2 per cent is not nearly good enough. Is this a misprint for 0.2 per cent?

Chap. 14—1-D, 2-D, 3-D or 4-D? Sect. 4/3, "Improvement of quality". The improvement in quality due to stereophonic reproduction is remarkable, and will be even greater when recordings with greater "ambience" are available to set the sound picture.

Now to sum up. This book is packed full to bursting with excellent information and what is more, it can be easily digested.

F. H. BRITTAI.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

Walter Gieseking

I have been deeply moved by Andrew Porter's tribute to the art and memory of Walter Gieseking. I would, however, like to correct the impression which Mr. Porter and others have deduced from the recordings of the Beethoven Fourth and Fifth Concertos made by Gieseking and von Karajan, that the two great artists were not in complete accord. From the first occasion when the two made music together (the Second Rachmaninov Concerto in Berlin)

there was the greatest mutual regard and rare unanimity.

In Lucerne in September I discussed with Gieseking the possibility of his doing new recordings of all five Beethoven Concertos, explaining that owing to his several commitments von Karajan would not be available in the coming year to record concertos. He replied, "There is no point in repeating what we did with Karajan. There is no one else with whom we can make such music." I tried again in London the night before he was taken ill. This time he said, "If you insist on the Beethoven Concertos and rule out Karajan and Klempner, there are only two possibilities—Cantelli and Sawallisch." Little did it occur to either of us that within a month neither Gieseking himself nor Cantelli would be alive.

London, N.W.8.

WALTER LEGGE.

Select Dozen

No doubt by now you are inundated with letters from readers listing the twelve records they would most like to live with—Mr. Meadows has something to answer for!

Undaunted, I beg leave to give my own twelve:

Vaughan Williams—Symphony No. 5—Boult.

Fauré—Requiem—Ansermet.

Elgar—Cello Concerto—Tortelier.

Elgar—Violin Concerto—Heifetz.

Wagner—Siegfried's Journey to the Rhine;

Siegfried's Funeral Music; Brunnhilde's

Immolation (*Götterdämmerung*)—Furtwängler/Flagstad.

Beethoven—String Quartet No. 7, Op. 59,

No. 1—Italian Quartet.

Beethoven—Symphony No. 9—Furtwängler.

Debussy—Preludes (Book 1)—Gieseking.

Sibelius—Symphonies Nos. 3 and 7—Collins.

Brahms—Piano Sonata, Op. 5—Katchen.

Holst—The Planets—Boult.

When this correspondence eventually ceases, it would be interesting to know which recordings have been most frequently chosen.

I would also venture to suggest that the choice of your various reviewers would make most interesting reading.

Kemsing, Kent.

W. A. WILLIAMSON.

Operatic Tapes

Is it really impossible to save the complete tapes of opera recordings of Kirsten Flagstad and of some other great singers? For instance I believe that the French Radio still has a complete *Boris* with Vanni-Marcoux recorded during the war—a most extraordinary performance not to be compared to the pseudo-Russian Borises of to-day—and the *Damnation* with André Pernet, Jouatte and Farrar. Mr. Moisey in his letter proposes a cheaper label. Why? For my part I would willingly pay double the price to have a Flagstad-Weber *Götterdämmerung* instead of the provisional Decca performance. With the retirement of Flagstad and Melchior the Golden Age of Singing unhappily came to an end. Everything should be done to save every recording of these giants.

Paris, France.

N. WISCEGRADSKY.

Elgar Centenary

In connection with the Elgar centenary I think two things should be forthcoming from the recording companies in 1957: (a) The long desired LP recording of the Second Symphony (preferably conducted by Sir Adrian Boult) and (b) Two or three transfers to LP of the better recordings made by H.M.V. of Elgar conducting his own works. Notably the following: (1) *Falstaff*, (2) Violin Concerto and (3) the two overtures *Cockaigne* and *Froissart*.

Whatever is done the works of Elgar as interpreted by the composer should not be allowed to slip into the past. How many times have I heard someone wish that the gramophone had been invented in Beethoven's day?

Swansea.

M. J. FREEMAN.

Stereoscopic Sound

The experts are very busy trying to produce the perfect stereoscopic sound equipment. Can you tell me what will have been gained musically if they succeed?

When an orchestra is playing, the sounds come from different directions because it is impossible for a hundred performers to sit in one spot. A quartet sits close together in order to concentrate the sound and nothing would be gained musically if they sat wide apart on a large stage.

If an orchestra plays a chord of C major, does it help if the top C comes from the right, the G and the E from the rear, and the middle C from the left?

I agree that stereoscopic sound may be more realistic, but is anything gained from a musical point of view? Counterpoint is absolutely clear on records now and I cannot see the advantage in making the listener conscious that the violins are quite near to him on the left hand and the tympani somewhere over there in the rear. If you applied the idea to Toscanini's records you would have the conductor very close to you whispering in your ear. Horror!!

In a concert hall there is no ideal spot for the listener to sit as he must always be nearer some instruments than others.

Why transfer this great drawback on to tapes and records?

Tonbridge, Kent.

CHARLES L. FAUX.

NATIONAL FEDERATION OF GRAMOPHONE SOCIETIES

The fourteenth Annual General Meeting of the N.F.G.S. was held on November 24th at The Royal Empire Society, Craven Street, W.C.2. A large company considered and adopted the reports of the Committee and the Hon. Treasurer, which indicated a very busy year. The Chairman, Mr. W. W. Johnson, reviewed the work of the past twenty years, comparing the original twenty-two societies with the 330 varied clubs at present affiliated. A new member of Committee, Mr. A. J. Cole of the B.B.C. Club, was heartily welcomed.

After tea a Brains Trust consisting of Mr. F. H. Brittain (G.E.C.), Miss Valentine Britten (B.B.C. Gramophone Record Librarian), Mr. Anthony Pollard (THE GRAMOPHONE) and Dr. Robert Simpson (B.B.C.) dealt with a variety of questions, musical and technical, in a most satisfying manner: under the able Chairmanship of Mr. Kenneth Adams (Conductor of the Wessex Singers, and Chairman of the Alton Gramophone Society) the event was amusing as well as instructive.

Following supper, Mr. Brittain and his secretary gave a convincing demonstration of high fidelity reproduction, using commercial discs, tape recordings of familiar sounds (part of the General Electric Company research material) and a special recording made on the premises earlier in the day of excerpts from piano pieces, the missing passages being played on the same piano during the demonstration to show the close approximation of the recorded sound to the actual sound.

A delightful day ended soon after 10 p.m. following a collection for the Hungarian Refugee Relief Fund.

Britain's finest Hi-Fi Equipment . . .

It was in 1945 that H. J. Leak revolutionised the performance standards for audio amplifiers by designing the original "Point One" series, and we became the first firm in the world to market amplifiers having a total distortion content as low as 0.1 per cent. This claim was received with incredulity, but it was subsequently confirmed by the National Physical Laboratory and since then hundreds of TL/12 amplifiers have been used by the B.B.C. and Commonwealth and foreign broadcasting authorities, and thousands have been used by recording studios, leading musicians and music-lovers throughout the world.

Further development work resulted in our producing, at a much lower price but with the same high performance standards, the TL/10 amplifier. The output of the TL/10 is ample for high-fidelity home music systems and the quality of reproduction obtained is equal in every respect to that of the TL/12. We always use the TL/10 amplifier and "Point One" pre-amplifier for our public demonstrations of high-fidelity reproduction of gramophone records and radio. The TL/10 amplifier, when used with the best available complementary equipment, gives to the music-lover a quality of reproduction unsurpassed by any equipment at any price. Even when the complementary equipment falls below that of the best obtainable, the use of these amplifiers will enable one to obtain very marked improvements in reproduction.

We shall be pleased to send
you full details of . . .

LEAK

HIGH FIDELITY EQUIPMENT

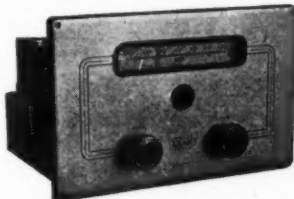
Below

LEAK TL/10 10 watt Amplifier 17 gns.

and "Point One" Pre-Amplifier 10 gns.

Prices made possible only by world wide sales.

Harmonic Distortion 0.1% 1,000 c/s.,
7.5 watts output.



On left

LEAK Trough-line F.M. Tuner £25 plus 10 gns. P.T.

A Trough-line Inductor and AFC eliminate drift. Very high sensitivity for fringe-area listening. Quieting control plus high-fidelity discriminator. Cathode-follower output. Self-powered to operate with any amplifier.

Above

LEAK Dynamic (moving coil) Pickup

This new pickup results from five years' continuous development of our first moving-coil design. Reports from users have justified our earlier belief that the pickup might earn recognition as the best in the world.

Leak dynamic pickup: Arm	£2.15.0 p.t. £1.3.1
LP head with diamond stylus	£5.15.0 p.t. £2.8.4
78 head with diamond stylus	£5.15.0 p.t. £2.8.4
Mumetal cased transformer	£1.15.0

FREL is the trade name of the Leak Full-range Electrostatic Loudspeaker, which will be available to the public in 1957. The design is original and has great theoretical and practical advantages over previously described electrostatic loudspeaker systems. It is the result of intensive research and development work carried out by H. J. Leak, M.Brit.I.R.E., and A. B. Sarkar, M.Sc., who are the authors of a paper, describing the basic design principles of the loudspeaker, which was published in the *Wireless World*, October, 1956. A reprint of this paper will be supplied on request.

**The First Name
in High Fidelity . . .**

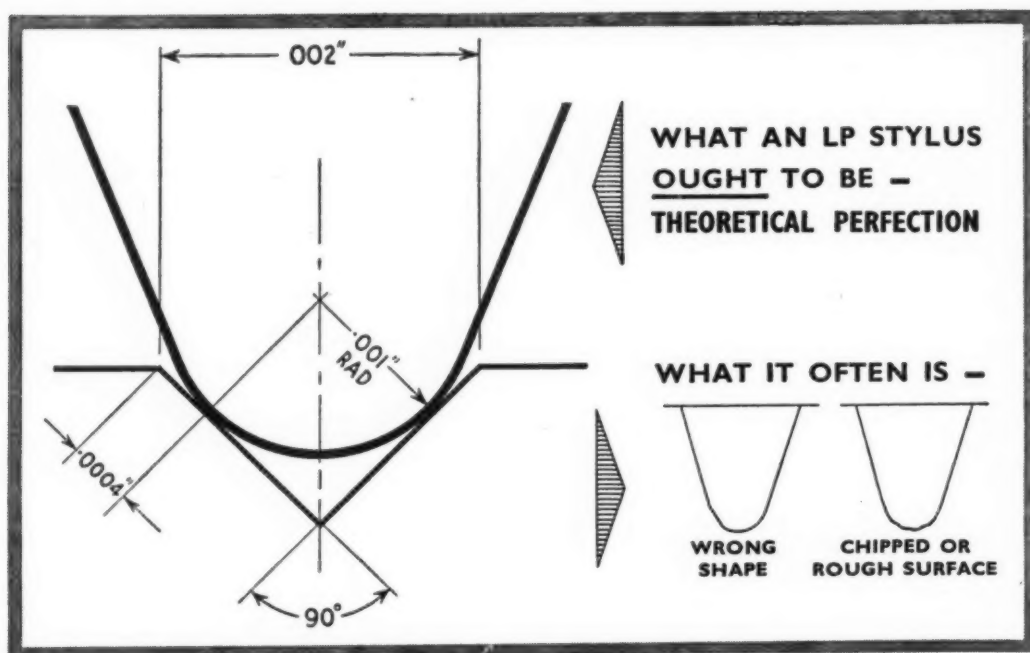
LEAK

H. J. LEAK & CO. LTD., BRUNEL ROAD, WESTWAY FACTORY ESTATE, ACTON, W.3

Telephone: SHEpherds Bush 1173/4/5

Telegrams: Sinusoidal Ealux London

Cables: Sinusoidal London



ACOS X 500 *

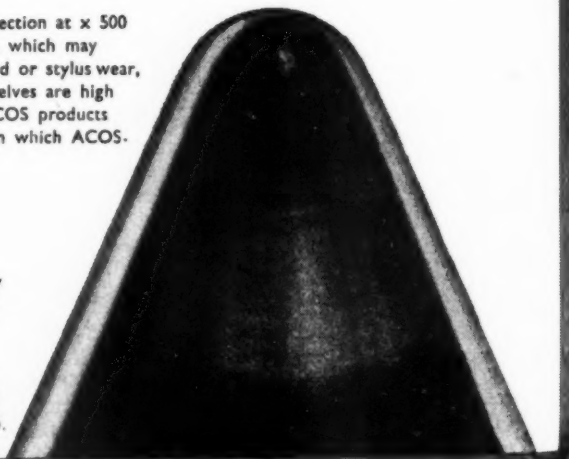
REPLACEABLE STYLI, AS FITTED TO ALL ACOS
CRYSTAL AND CERAMIC PICK-UP CARTRIDGES
HAVE PERFECT SHAPE, SIZE AND FINISH

* ACOS Styli have to pass a quality inspection at x 500 magnification. Only in this way can some faults, which may have important effects on reproduction or record or stylus wear, be reliably detected. The standards we set ourselves are high but practical. They are reflected not only in ACOS products but also in the record reproducing equipment in which ACOS pick-ups or cartridges are fitted.



always well ahead

COSMOCORD LIMITED. Eleanor Cross Road,
Waltham Cross, Herts. Waltham Cross 5206.



E.M.I. DELETIONS

Columbia and Parlophone have announced a further list of deletions from their catalogues. Like the previous list, these deletions took effect from the factory and E.M.I. depots as from December 31st, 1956. Unfortunately, the list was not available in time to permit of publication last month, in order to give readers a reasonable opportunity to secure any records they wish to buy, though even now quick movers may have a slender chance, and of course dealers may still have copies in stock. For the same reason, it has not been possible to prepare the usual classified list under composers. As, in the present case, the main interest lies in the performers involved, this is perhaps not too grave a disadvantage. All the records listed in detail below are from the Columbia catalogue; the Parlophone list consists entirely of "popular" music, and those interested, particularly followers of Benny Goodman (all of whose records in both catalogues are marked for deletion) are recommended to consult the full lists at their dealers'. For the rest, we do not really need to emphasise the value of the Beecham and Stravinsky recordings or the documentary interest (as well as musical) of the Casals Festivals; but the last surviving disc of Ethel Bartlett and the late Rae Robertson might be overlooked, and it is worth mentioning that the recording of Mozart's March (K.249) listed in the Columbia catalogue as LX1340 is no longer available, having been deleted in January 1955; so that SCB106 is the last to be current of Beecham's version. The modern recording of his *Espana* vanishes, while the one with the pre-war L.P.O. remains (on 78 r.p.m.). The present batch of deletions appears to be connected with the fact that all the listed items are recorded by or for the American Columbia concern, whose reissue rights in this country passed to Philips some time ago, and who inform us that they will probably be reissuing, in due course, certain of the items now deleted.

F.F.C.: G.J.C.

Sir Thomas Beecham, Bt., cond. Royal Phil. Orch.

10-inch LP Records

- 33C1002—MOZART: Symphony 41, "Jupiter."
 33C1004—MENDELSSOHN: Symphony No. 4, "Italian"
 33C1008—SIBELIUS: Violin Concerto (with Isaac Stern)
 33C1017—DELIOUS: In a summer garden; Over the hills and far away.
 33C1018—SIBELIUS: Scenes historiques, Op. 25-3 and Op. 66. Op. 25-3 and Op. 66-33 also on 45 r.p.m., SEB3504.

12-inch LP Records

- 33C1019—BERLIOZ: Harold in Italy, Op. 16 (with W. Primrose, vla.).
 33C1038—MOZART: Symphony No. 31, "Paris."
 HAYDN: Symphony No. 93, D major.
 33C1039—BEETHOVEN: Symphony No. 8, F major.
 SCHUBERT: Symphony No. 8, B minor, "Unfinished."
 33C1062—BEETHOVEN: Symphony No. 6, F major, "Pastoral."
 33C1067—GOLDMARK: Symphony, Op. 26, "Rustic Wedding."
 33C1078/9—DELIOUS: A Mass of Life (with Soloists, London Phil. Choir).
 33C1085—SIBELIUS: Symphony No. 1, E minor, Op. 39.
 33C1086—BEETHOVEN: Violin Concerto (with Isaac Stern).
 33C1087—RIMSKY-KORSAKOV: Coo d'or Suite.
 FRANK: Le Chasseur maudit.
 33C1104—HAYDN: Symphonies 94, "Surprise"; 103, "Drum Roll."
 33C1105—MOZART: Symphony No. 38, "Prague."
 HANDEL-BEECHAM: Faithful Shepherd Suite.
 33C1112—DELIOUS: Appalachia (with Chorus.)

45-r.p.m. Records

- SCB106—MOZART: March, K.249; German Dance, K.605-3.
 SEL1501—MENDELSSOHN: Ruy Blas Ov.; STRAUSS: Morgenblatter W.
 SEL1509—CHABRIER: Espana; ROSSINI: Cambiale di Matrimonio, Ov.

Single-Channel Tape

- CBT351—MENDELSSOHN: Symphony No. 4, "Italian."

New York Philharmonic Symphony Orchestra

- 33C1018—STRAVINSKY: Fire Bird Suite, new version (c. Stravinsky).

- 33C1013—WIENIAWSKI: Violin Concerto No. 2 (I. Stern, c. Kurtz).
 33C1015—STRAVINSKY: Scenes de ballet; Petrovichka Suite (c. Stravinsky).
 33C1019—SMETANA: Ma Vlast—Vltava; Bohemia's Fields and Groves (c. G. Szell).
 33C1024—MOZART: Piano Concerto, C major, K.467 (R. Casadesus, c. Munch).
 33C1026—WAGNER: Rienzi Ov.; Walkure—Wotan's Farewell and Fire Music (c. Stokowski).
 33C1027—MILHAUD: Suite Française (c. Milhaud).
 IBERT: Escapes (c. Rodzinski).
 33C1028—MOZART: Piano Concerto, B flat major, K.595 (R. Casadesus, c. Barborelli).
 33CX1030—TCHAIKOVSKY: Romeo and Juliet; Francesca da Rimini (c. Stokowski).
 33CX1034—MAHLER: Symphony No. 4 (with D. Halban, sopr.; c. B. Walter).
 33CX1036—DVORAK: Symphony No. 4, Op. 88 (c. B. Walter).
 33CX1045—SCHUMANN: Symphony No. 3, "Rhenish" (c. B. Walter).
 33CX1077—BEETHOVEN: Symphony No. 5, C minor (c. B. Walter).
 33CX1082—MAHLER: Symphony 41, "Jupiter" (c. Walter).
 (reverse, see Philadelphia Orch.)
 33CX1083—STRAVINSKY: Le Sacre de Printemps (c. Stravinsky).
 33CX1100—STRAVINSKY: Fireworks; Ode; Norwegian Moods, etc. (c. Stravinsky).
 33CX1116—SAINT-SAENS: Symphony No. 3, Op. 78 (c. Munch).
 33CX1117—BEETHOVEN: Symphony No. 3, "Eroica" (c. Walter).
 33CX1118—D'INDY: Symphony on a mountain song (with R. Casadesus, piano; c. Munch).
 FRANK: Sym. Variations (R. Casadesus and Philharmonia Orch., c. Weldon).
 33CX1120—BEETHOVEN: Symphony No. 7, Op. 92 (c. Weldon).
 33S 1003—GERSHWIN: American in Paris (c. Rodzinski).
 (reverse, see Philadelphia Orch.)
 33S 1011—VILLA-LOBOS: Uirapuru; CHOPIN: Sylphides.
 33S 1012—KHACHATURIAN: Gananeh, Ballet Suites (both c. Kurtz).
 DX1342/4—TCHAIKOVSKY: Nutcracker Suite (c. Rodzinski) (also DX8265/7, autos.).

Phi'a'e'pha' Orchestra (c. Ormandy unless stated)

- 33C1022—TCHAIKOVSKY: Violin Concerto (I. Stern, c. Hilsberg).
 33C1023—RAVEL: Rapsodie espagnole; Piano Concerto, left hand (R. Casadesus).
 33C1025—PROKOFIEV: Symphony No. 1, "Classical."
 RIMSKY-KORSAKOV: Russian Easter Overture.
 33C1029—CHAUSSON: Poeme; SAINT-SAENS: Intro. & Rondo capriccioso (Z. Francescatti, violin).
 33CX1011—BEETHOVEN: Violin Concerto (Z. Francescatti).
 33CX1027—BRAHMS: Piano Concerto No. 2, Op. 83 (R. Serkin).
 33CX1028—HAYDN: Symphony No. 101, "Clock."
 HAYDN: Sym. No. 92, "Oxford" (Cleveland Orch.).
 33CX1070—BEETHOVEN: Piano Concerto No. 5, "Emperor" (R. Serkin).
 33CX1071—MENDELSSOHN: Violin Concerto (I. Stern).
 MOZART: Violin Concerto, K.216 (Stern and Chamber Orch.).
 33CX1080—BEETHOVEN: Piano Concerto No. 3, C minor (C. Arrau).
 33CX1083—SCHUBERT: Symphony 8, "Unfinished" (c. Walter).
 33S1003—GERSHWIN: Rhapsody in Blue (with Levant, piano).
 (Reverse, see N.Y.P.S.O.) (also DX1212/3, with Preludes).
 LX1027—BORODIN: Prince Igor—Polovtsian Dances.
 LX1369—SUPPE: Poet and Peasant Overture.

CASALS FESTIVAL: PRADES, 1950

WORKS OF J. S. BACH

- 33CX1108—Jites Nos. 1 & 2 (Orch. c. Casals).
 33CX1109—Violin Concerto, A minor (I. Stern).
 Clavier Concerto, F minor (c. Haskil).
 Toccata & Fugue, E minor (E. Istomin).
 Sonata, G major (Stern, Wummer, Istomin).
 33CX1110—Chromatic Fantasia & Fugue; Italian Concerto (R. Serkin, piano).
 Sonata No. 3, G minor (Casals, F. Baumgartner).
 33CX1111—Concerto, A minor, Clavier, violin & flute (Horszowski, Schneider, Wummer).
 Violin Concerto, D minor (J. Szegti).

CASALS FESTIVAL: PERPIGNAN, 1951

- 33CX1088—MOZART: Symphony No. 29, K.201.
 Serenade, "Eine kleine Nachtmusik."
 Sinfonia concertante, K.364 (Stern, Primrose).
 33CX1089—Divertimento, D major, K.251.
 Oboe Quartet, K.370 (Tabuteau, Stern, Primrose, Tartel).
 33CX1091—Piano Concerto, E flat major, K.271 (M. Hess).
 33CX1092—Piano Concerto, E flat major, K.482 (R. Serkin).
 33CX1093—BEETHOVEN: Cello Sonata No. 2 (Casals, Serkin).
 Variations on Bei Mannern und Ein Madchen ...

OTHER ORCHESTRAL RECORDS

- 33CX1037—BIZET: Carmen Suite; TCHAIKOVSKY: Capriccio Italien (Columbia Symphony, c. Beecham).
 33CX1068—MAHLER: Sym. No. 1 (Minneapolis Sym., c. Mitropoulos).

CHAMBER AND INSTRUMENTAL

- DX992—BACH: "Sheep may safely graze."
 HANDEL: Solomon—"Arrival of the Queen of Sheba." E. Bartlett and R. Robertson, 2 pianos.
 33CX1012—BRAHMS: Piano Quartet, G minor, Op. 25. R. Serkin, Busch Quartet members.
 33CX1031—MOZART: Quintets, K.593 & 406. Katims, Budapest Quartet.
 33CX1043—BEETHOVEN: Trio, D major, "Geister." A. & H. Busch, R. Serkin.
 Piano Sonata No. 24; Fantasia, G mi., Serkin.
 33CX1050—SCHUMANN: Quintet, Op. 44. C. Curzon & Budapest Quartet.
 33CX1061—HAYDN: Str. Quartets, Op. 64-5 & 76-4. Budapest Quartet.
 33CX1111—DEBUSSY, FRANK: Violin Sonatas. Francescatti, Casadesus.
 SCB110—CASTELNUOVO-TEDESCO, TURINA: Guitar pieces. Segovia.

VOCAL

- LB82—Tosca—Vissi d'arte; Boheme—Musetta's song. L. Weltsch.
 33C1011—Salome—Finale; Eugene Onegin—Letter Sc. Weltsch.
 33C1020—SCHUMANN: Dichterliebe. L. Lehmann, B. Walter.
 33CX1029—RAVEL: Sheherazade; MOUSSORGSKY: Songs & Dances of Death. J. Tournel, mezzo-sopr.
 33CX1119—POULENC: Collection of Songs. P. Bernac, Poulenc.

DB1001—Ciribiribin; One night of Love. Grace Moore.

MISCELLANEOUS

- Folk Music: DB2711
 A. Kostelanetz: The entire list as in the Columbia catalogue; DX1271-1373 (with Robin Hood Dell Orch.) are no longer available, having been deleted in 1955.

N. Eddy: All remaining records.

Liberace: SEG7542.

Marek Weber Orch.: 33S1027, 1055; SEG7544.

FEDERATION & SOCIETY NOTES

The National Federation of Gramophone Societies sends good wishes for 1957 to all those whose enjoyment of music is increased by listening to records.

The Federation will gladly supply information and advice concerning the establishment of new Gramophone Societies. On receipt of a sixpenny postal order the Hon. Secretary, Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex, will forward a circular of suggestions and other helpful literature.

This column will appear again in March. Notices, short ones, should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him by February 7th. Postcards please.

Acton & District G.S. Meets Monthly on Mondays, at King's Arms, Acton Vale, at 7.30 p.m. Next meeting, Jan. 14th. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

Alton G.S. New season was opened by the President, Miss Isabel Baillie on Monday, September 10th. Hon. Sec., "Shetlands," Langham Road, Alton.

Ayr R.M.C. New session opens on Sunday, January 6th, in the Bonnie Doon Hotel, Carrick Road, Ayr, at 7.30 p.m. Alternate Sundays until April 28th. Hon. Sec., Met. Office, Prestwick Airport.

Barrow G.S. Meets at the John Winer Institute at 7 p.m. on alternate Fridays. Hon. Sec., 303 Abbey Road, Barrow-in-Furness.

Bath G.S. January 11th. Demonstration, R.C.A. Photophone, January 18th, Miss Joan Chissell. Hon. Sec., 24 Crescent Gardens, Bath.

Blackburn G.S. Conine recitals, Tuesdays, January 8th and 22nd, February 5th and 19th, in Y.M.C.A. at 7.30 p.m. Hon. Sec., 43 St. Alban's Road, Darwen. Bristol G.S. Every Monday at Bristol Music Club, 70 St. Paul's Road, Clifton, at 7.15 p.m. from January 7th. Asst. Hon. Sec., 19 Beckington Road, St. John's Lane, Bristol, 3.

Bushey & Watford G.S. Each week at the Galahad Room, Methodist Church, King Edward Road, Oxhey, on Tuesdays at 7.30 p.m. Hon. Sec., "Dun-I," Folly Pathway, Radlett, Herts.

Chelmsford G.S. Meets at Mid-Essex Technical College on alternate Tuesdays at 7 p.m. Next meeting January 8th. Hon. Sec., "Thrae," Pine Road, Chelmsford.

Chislehurst G.S. Alternate Tuesdays from January 8th (New Year Party) at Chislehurst Library at 8 p.m. Hon. Sec., 48 Blamere Road, New Eatham, S.E.9.

Derby: The Listeners' Group. Winter series each Wednesday at 7.30 p.m. in the Scouts' Headquarters, Wilson Street, Derby. Hon. Sec., 41 Siddals Road, Derby.

Dollis Hill G.S. Founded 1947 and has vacancies for a few new members. Hon. Sec., 77 Mora Road, Cricklewood, N.W.2.

Dulwich & Forest Hill G.S. Meetings January 11th and 25th at 2 Jews Walk, Sydenham. Hon. Sec., 87 Broadfield Road, S.E.6.

Dundee R.M.S. Second half of season opens January 8th. New members at reduced sub. Hon. Sec., 120 Byron Street, Dundee.

Ealing G.S. Alternate Fridays at "Parkfields," South Ealing Road, W.5, from January 4th. Hon. Sec., 140 Argyle Road, Ealing, W.13.

East Ham G.S. Meets on the second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Ilford, Essex.

Eastbourne G.S. Alternate Thursdays at the Cumberland Hotel at 7.30 p.m. from January 10th. Speakers include Harold Rosenthal and Percy Kahn. Hon. Sec., 10 Grange Gardens, Eastbourne.

Enfield R.M.S. Season recommences January 18th. Thereafter, first and third Friday each month in Enfield Grammar School (Room 1), at 8 p.m. Hon. Sec., 88 Halstead Road, Winchmore Hill, N.21.

Glasgow G.S. Meets fortnightly at 7.30 p.m. from January 9th at 203 West George Street, Glasgow. (c/o Service Women's Club, Top Floor.) Hon. Sec., 22 Cartbridge Road, Clarkston, Glasgow.

Glasgow R.M.S. Meets at St. Andrews Society, 19 Ashley Street, Glasgow, at 7.30 p.m. fortnightly from January 11th. Hon. Sec., 5 Elie Street, Glasgow, W.1.

Hammersmith G.S. Alternate Fridays at 8 p.m. at Westcott Lodge, W.6, from January. Hon. Sec., 42 Ryelt Road, W.12.

Henry Wood G.C. Meets in the Music Room of 4 Beulah Hill, S.E.19 each third Sunday at 7 p.m. Hon. Sec., at above address.

Hornsey G.S. Meets at Muswell Hill Library on alternate Thursdays at 8 p.m. from January 3rd. Hon. Sec., Central Library, Tottenham Lane, N.8.

Ickenham G.C. Meets at 8 p.m. every Monday at Secretary's home, 84 Swakeleys Drive, Ickenham.

Ipwich G.C. Every Friday at 7.45 p.m. in the Ritz Cafe, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

Leeds G.S. Now meets in Leeds University Music Dept., 1 St. Marks Terrace, Leeds, every Tuesday at 7.30 p.m. Hon. Sec., Flat 1, 18 Lyndon Terrace, Leeds, 2.

Letchworth R.M.S. Alternate Mondays from January 14th. Hon. Sec., Seven, Norton Way North.

Loe M.S. Meets on first Sunday and 3rd Wednesday or Thursday every month at 8 p.m. in Belmont Hotel and members' houses. Hon. Sec., "Tremethick," St. Martin, Looe.

Luton G.S. Next recital in the Lecture Hall of the Public Library on January 24th at 7.45 p.m. Hon. Sec., 27 The Crescent, Caddington, Luton.

Midland G.S. January 3rd and 24th, then alternate Thursdays February to May at the Midland Institute, Paradise Street, Birmingham. Hon. Sec., 52 Epwell Road, Birmingham, 23.

New World R.M.S. Meets every Friday evening at 628 High Road, Tottenham. Hon. Sec., 73 Oaklands Avenue, Edmonton, N.9.

North Manchester G.S. Alternate Tuesdays at Atlow Mount, Bury Old Road, Manchester, at 7.45 p.m. Hon. Sec., 9 Queens Drive, Prestwich.

Nottingham. The Record Club. Meets every Monday at 7.30 p.m. at Sherwood Community Centre, Mansfield Road, (opposite Woodthorpe Park). Hon. Sec., 50 Ebers Road, Nottingham.

Oldham G.C. Meets on Thursdays fortnightly at 8 p.m. in the Co-op. Rooms, Foundry Street, Oldham. Hon. Sec., 5 Derwent Street, Oldham.

Penhill G.C. Meets at 8 p.m. 4th Thursday each month at Penhill Branch Library. Hon. Sec., Public Library, Swindon.

Pinner G.S. Meets last Tuesday each month at 8 p.m. at Elizabeth's Cake Shop, Bridge Street, Pinner. Hon. Sec., 46 West Towers, Pinner.

Putney G.S. Meets on alternate Mondays at 7.30 p.m. at the Miramar Hotel, 67 Putney Hill, from January 7th. Hon. Sec., 6 Conbermartin Road, S.W.18.

Recorded Vocal Art Society. Bull & Mouth Tavern, 31 Bloomsbury Way, W.C.1. Spring season opens Thursday, January 3rd. Bel Canto collectors welcome. Hon. Sec., 10 Arden Road, Stockwell, S.W.9.

Solihull G.S. Meets monthly Tuesdays from January 8th at The Manor House, Solihull, at 8 p.m. Hon. Sec., Flat 5, 2 Herbert Road, Solihull.

Southampton & District G.S. Meets at the Polygon Hotel on alternate Fridays throughout the year. Next meeting January 4th at 7.30 p.m. Hon. Sec., Birchfield Farm, Portsmouth Road, Southampton.

Southport & District G.S. Meets fortnightly at Thoms Cafe, 291 Lord Street, at 7.30 p.m. Next meeting January 3rd. Hon. Sec., 120 Churchgate, Southport.

Sussex G.C. Recitals at The Ballroom, Cook's Hotel, Old Steine, Brighton, on alternate Tuesdays at 7.30 p.m. New Hon. Sec., Miss P. M. Robinson, 150 Balfour Road, Brighton, 6.

Sutton Coldfield R.M.S. Meets at 7.30 p.m. on alternate Fridays. Hon. Sec., 42 Beacon Road, Sutton Coldfield.

Wallasey R.M.S. Meets every Wednesday at 7.30 p.m. at Beaconsfield Hall, Martins Lane, Wallasey. Hon. Sec., 31 Green Lane, Wallasey.

Wallend Public Libraries M.C. Alternate Mondays in the Public Library, Park Road, at 8 p.m. Programme and information from the Library.

Whitley Bay G.S. Meets fortnightly on Sundays at 3 Waverley Avenue, Monkseaton at 7.30 p.m. from January 13th. Hon. Sec., 25 Chilton Green, North Shields.

William Byrd Music Society of Southall. Alternate Mondays at 7.45 p.m. in North Road School, Southall, from January 14th. Hon. Sec., 4 Finchpool Villas, Uxbridge Road, Hayes, Middx.

Wimbledon & District G.S. Meets on alternate Fridays at 7.45 p.m. at Prince of Wales Hotel, Wimbledon Broadway, 18 Herbert Road, Wimbledon.

Worthing R.M.C. Every Monday at 7.45 p.m. at the Connaught Studios (next Connaught Theatre). Hon. Sec., 33 Orient Road, South Lancing, Sussex.

"The Gramophone"-Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 6s. Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be treated as Trade and charged at the rate of ninepence per word. If a Box Number is used an extra 1s. 6d. should be added to the cost; this includes the forwarding of replies. Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 6th of any month and must be prepaid by the form of postal orders or cheques addressed to "The Gramophone," 11 Greek Street, Soho Square, London, W.1. The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

RECORDS FOR SALE

A BARGAIN CATALOGUE OF CLASSICAL RECORDS free on request. I do not on our mailing list, yet interested in slightly used LPs in finest possible condition, please notify us. The catalogue always lists a vast selection of LPs, MP3s, EPs, 45s and certain 78s: mostly in new condition, but some imperfect copies at low prices. Our prompt and safe postal service also covers new LPs and tapes (all marked except H.M.V.) post free with Diskins included. We specialise in part exchanges, and can take perfect LPs against new or used LPs, finest amplifying and tape equipment, or for cash; offers and packing instructions on receipt of list. —K. S. Holman, 143 Greenway, Ickenham, Middlesex. (Rutlish 2518.)

BETHOVEN, MOZART, BACH many moderns; practically unused; 78s.—Dienes, University College, Leicester.

CETRA "MASKED BALL" (Tagliavini, Valdengo). £5 10s. 11 Trovatore (complete LPs, Perfite, Granforte). —171 Chatsworth Court, Pembroke Road, W.8.

CLASSICAL 78s. Borodin's 2nd Symphony, Franck's Symphonie variations etc., offers.—Box No. 5610.

COLLECTOR HAS FOR SALE several good condition classical LPs instrumental, orchestral, etc.—Box No. 5609.

COMPLETE SPANISH Linguaphone course (some records unused). £6.—Box No. 5597.

GLENN MILLER: American edition: bound in white leather. Biographies of instrumentalists. Five LPs. Nearest offer to 12 guineas.—Reid, Cherryburn, The Street, Rustington, Sussex.

H.M.V. GERMAN TRAVEL TALKS: album; text book: as new. 21s.—Box No. 5618.

LP OPERAS. Pizarro £5 10s. Seraglio 75s. (Decca). Meistersingers £6. Coal Pan Tutti £4 (Columbia). —Hardy, Chichester House, Brighton, 1.

LPs. DE LUCIA (2 Classics in album) £5 10s. Eterna Recital No. 2, 22; Boninaerna, Tauber, Supervia, Muzio and others 20s. to 35s., Trovatore (Perfite) 2 records £4; Louise (Thill Vallin) 2 records £4 10s., Odeon Vanni-Marcoux, 45s., Venzani 40s., Perfite 40s., Tulliani Duets Cetra £2. Vocal 78s few deleted and Italian as new, cheap.—Box No. 5609.

LPs PLAYED 3-4 TIMES ONLY. Zuberbier (Col.): Fido (Furtwängler); Lohengrin (H.M.V.); Strauss's Domestica (Decca); 25s. per disc; V.W. Symoh 6 (H.M.V.) 20s.—St. Stephens Avenue, St. Albans. St. Albans 55618.

MEISTERSINGER (Bayreuth) LP. 6 gns. Some Warner 78s.—Pickering, 63 Brook Road, Sheffield.

MONARCH RUSSIAN LPs. once played, 20s. each. "The Kiss" (Smetana), 3 Supraphon LPs. Unobtainable. Unplayed, £6.—Box No. 5599.

QUANTITY OF OPERATIC VOCAL RECORDS (78s): also various record catalogues—earliest 1917. Various books on singers—including Caruso by Key (scarce); Albani (40 years of song) 1911; s.a.s. for lists.—Box No. 5576.

RACHMANINOV 78s. First three Concertos, Composer and Philadelphia. Paganini Rhapsody—Smith. 75s. or separate.—Box No. 5592.

RUSSIAN LINGUAPHONE COURSE—complete; little used. £9.—Box No. 5618.

"THE KISS" (Smetana). 3 Supraphon LPs. Unobtainable here. Unplayed, £6. Monarch Russian LPs, once played, 20s. Enquiries.—Box No. 5598.

VICTOR BOHME Vocalini, album Libretto, perfect 55s., Decca "Lescout," slight markings, 65s.—Box No. 5607.

W.E.R.M. AND SECOND SUPPLEMENT, as new, best offer, also 4 pre-war Sibellus volumes.—Irons, 4 Sunninghill Gardens, Ilford.

100 CARUSO RECORDS for sale; separately or as a lot; perfect condition.—Box No. 5547.

EQUIPMENT, ETC., FOR SALE

ACOUSTICAL CORNER RIBBON LOUDSPEAKER (£40). "Expert" LP pickup (diamond) and transformer, virtually new (£12). Tannoy Mark II cartridge (LP and 78 diamonds) (£10). Lenco arm 30s.—Box No. 5605.

ACOUSTICAL CORNER RIBBON Reproducing; perfect condition; complete. £40 quick sale.—Box No. 5631.

AMPLIFIER SYMPHONY No. 1, pre-staged to match XMS head, 40 years used. £11.—Box No. 5578.

AS NEW in manufacturer's cartons—Axiom 80. £16. Leak TL12 Variolite II. £12.—42 Cedarhurst Drive, Eltham, London, S.E.9. Eltham 8932

A SUPERB ASSEMBLY comprising Quad II Amplifier and F.M. tuner, Ferranti ribbon pickup. Connors three-speed motor, Acoustical corner ribbon speaker. The assembly on handsome solid walnut console. Magnificent performance, nearest to 2200.—Montgomery, 5 Cedar House, Marlow Road, W.5.

AXIETTE 8-in. 3 ohm Loudspeaker. £4 10s. Sound Sales Junior MK1 Amplifier. £18.—O. C. Jones, Brasenose College, Oxford.

BARKER DUODE 12s. 17,500 flux density. £12. Large speaker cabinet with 250 record storage.—Whitehead, 11 Wilton Street, Denton, Manchester.

BEAU-DECCA 3-speed Radiogram: recently overhauled; immaculate. Write or call evenings. 65 gns.—Downey, 9 Bowness Road, Bexley Heath, Kent.

DECCA CORNER SPEAKER, beautiful unscratched walnut, low price for quick sale, £9. Phone: PRIMrose 8766.

DECCA PANATROPE console gramophone, 2 XMS heads, new condition. £30. Hyde Park 2952 (Day).

DECCALAN THREE-SPEED, XMS head as new, £23.—12 Hinchley Way, Hinchley Wood, Surrey.

"EDITOR" TAPE RECORDER. two-speed, complete, very little used. £30 o.n.o.—Bailey, Borthycroft, Portmadoc, Caerns.

E.M.G. DP1/78 Lichtweil M.C. pick-up, sapphire; cost £7; Goodsell TV2 Permeability Superhet Tuner, markers' overhaul; cost £14. Collins ACOT Turntable, offers to Smith, 21 Museum Street, Warrington.

EXCHANGE LOWTHER DT4 Radio Feeder for VHF unit—cash adjustment.—Hardy, Chichester House, Brighton, 7.

FERGUSON RG300 RADIOGRAM. Perfect. 6 watt undistorted output. 33 gns. o.n.o. As new G.E.C. Metal Cone. 6 gns. Wanted.—HF1012 Universal Imp. Leyton district.—LEY 7143.

FERRUGROPH TAPE RECORDER. £47. Telephone: Stone 6245. 9-5 p.m. or write Box 2566, c/o 117 Piccadilly, London, W.1.

FOR SALE—DECCA RADIOGRAM RG102 de Luxe; 65 gns.—Box No. 5574.

GARRARD RC90—Auto-Manual complete; little used; 2 Accos heads for same. £15 o.n.o.—W. Fraser, Jr., "Glenhorne," Serpentine South, Liverpool, 23.

GARRARDS AC6 78 r.p.m. MOTOR, Marconi 14A Lightweight Pick-up; as new; offers.—Scrutton, 87 Inverness Terrace, London, W.2.

G.E.C. METAL CONE SPEAKER, home constructed cabinet, G.E.C. specifications, see Leaflet 29; G.E.C. matching transformer £1 10s.—Box No. 5613.

G.E.C. METAL CONE SPEAKER with Presence Unit. £7 10s.—A.W. 50 Pine Grove, Brookmans Park, Herts.

GINN EXPERT GRAMOPHONE.—Electric motor and 400 Classical Records. Offers? Rowling, Foreshore, Wootton, I.O.W.

GOODMANS AXIOM 33, MK. II, perfect condition, little used, £10.—Irvine, 137 Brucefield Avenue, Dunfermline.

GOODMAN'S AXIOM 150 MKII in Corner Reflex. £15. Audion 80 in Bass Reflex. £9. Chapman 84 AM Tuner; perfect. £9.—Lee 9479.

GOODSELL MAS AND FTC. Collaro 2010 and Studio P. AM fixed tuner, 3 stations, all in walnut console, excellent condition, little used. £25 o.n.o. Goodsell FM tuner in matching cabinet with connections, unused, as new, half price at £15 o.n.o. Wharfedale 13-in. 8-in., and Super 5-in., all CB, in matching BK wall reflector enclosure, crossover, two level controls, £29 o.n.o. All above cost over £140 for £45 or separately.—Box No. 5601.

GRUNDIG TK12 3-speed Recorder with "Golden Voice" Microphone; excellent condition. 55 gns. o.n.o. (London).—Box No. 5615.

HALF PRICE—Connors MK1 Pick-up Arm with two heads. Microgroove with diamond and standard with sapphire Stylus; little used and as new. £4 17s. 6d.—Freeman, 173 Darke Lane, Potters Bar, Middlesex.

HI-FI EQUIPMENT—Collaro 2010 with transcription pickup £12 10s. Williamson amplifier, super quality, Partridge output transformer, oil filled condenser, output meter, built-in single valve pre-amp. £15. Partridge Williamson output transformer pointed £4 10s. Barker Duode 148A, perfect condition. £7 10s., buyer collects.—D. E. Sculley, 52 Ridgeway, Hayes, Kent. 40 minutes from London Bridge Station.

H.M.V. 3-SPEED Automatic Record Player; offers to—Box No. 5573.

JASON F.M. TUNER with tuning indicator £7.—Mekums 1 Clinton Road, N.15.

LEAK MK. I. VARILOPE £6 10s. Rogers T.R.F. radio.—48 Peshurst Gardens, Edgware. STO. 7580.

LEAK VARILOPE I; perfect. £5.—24 Bollingbroke Street, Marshfield, Bradford, 5.

LEAK VARIABLE selectivity tuner; unmarked. £12.—Box No. 5590.

LEAK V.S. TUNER in perfect working condition. £14.—Box No. 5593.

LOWTHER CORNER SPEAKER. Latest model TPI; perfect condition. £60 or nearest; seen, heard West Riding; half transport charges paid G.B.—Box No. 5614.

LOWTHER DT4L TUNER, perfect condition. £75. Garrard RC90 autotuner with GC2 and magnetic and Accos heads, perfect condition, £15.—53 High Street, Sandown, Dorset, I.O.W.

LOWTHER LP PICKUP, diamond point, transformer. £9. Expert all-range baffles. £10 or offers.—Box No. 5595.

LOWTHER PICKUP and arm complete, Diamond LP, 500 hours only. £7.—Egham 3362.

METAL CONE SPEAKER with Presence Unit in walnut veneered octagonal cabinet. £18 o.n.o. Collaro Auto-changer with Studio "P" pickup. £7 o.n.o.—Box No. 5579.

MULLARD 5-10 AMPLIFIER (made by Radford Electronics Ltd.); as new; unused; in maker's carton; perfect in all respects; cost 19 guineas. £12 10s.; unexpectedly going abroad.—Box No. 5583.

MUST SELL absolutely as new. Spectone stereophonic magnetic reproducer; twin channel, plays tapes, record or radio. Two twin G.E.C. metal cone speakers with matching cabinets; must be heard to be appreciated; no reasonable offer refused; smaller Spectone type 120 also for sale.—Box No. 5606.

FAMPHONIC VERSION of "Black Box," genuinely as new. New Styl, £30.—Yerbury, Hatt Common, Newbury.

R.C.A. NEW ORTHOPHONIC AMPLIFIER as new and unused, maker's guarantee form uncompleted, retail price £48, will accept £40 for quick sale.—Box No. 5604.

R.C.A. ORTHOPHONIC amplifier and preamplifier £25. R.C.A. transcription motor with R.C.A. variable reluctance pickup (dual sapphires) £22. Lorens LP 112-A speaker (12-in. bass unit with two tweeters) £9; above only 3 months old.—Box No. 5603.

RJ CABINET, £8. Symphony No. 1 amplifier with remote control £10, both December 1955.—Gray, 175 Oatlands Drive, Weybridge, Surrey.

"SOUND SALES" TUNER. £5. 6-station pre-set tuner. £5.—14 Cefnglas, Bridgend, Glam.

SUPER HIGH FIDELITY SYSTEM, two weeks old, regrettably offered for sale, complete or separate units. B.K. Partners type D, console, Quad II amplifier, Garrard 301 motor, Ortofon pickup type C LP head. Type A 78. 12-in. dual concentric speaker in 18-in. enclosure, beautifully constructed to Tannoy design. Dust Bug. Mounted Spirit Level Record Case, etc.—19 Wood Street, Wollaston, Stourbridge, Worcs.

"SYMPHONY" No. 1 AMPLIFIER: remote control; Radio Tuner with mounted corrector for Decca Heads. £12. Also W.B. 1214 Speaker if required.—Jones, 6 Brookwood Road, London, S.W.11.

TRANSCRIPTION UNIT, Collaro 2010, with diamond stylus pickup; excellent condition £11, o.n.o.—Meadows, 25 Studley Road, Luton.

TELETYPE CONSOLE. Three speed; new July. £30. Little used, unblemished cabinet. £35.—Box No. 5589.

VOICET CORNER DOMESTIC HORN; complete latest rematched cone field rectifier and spare speaker and rectifier; perfect. £55 or nearest.—Box No. 5626.

WHARFEDALE—complete 3 speaker system; latest 15-in. 8 and 3 CS speakers, sand-filled corner front crossover; perfect. £30.—Box No. 5630.

WHARFEDALE RJ CABINET. Plain unpainted; fitted super SCS/AL; little used. £12 o.n.o.—W. Fraser, Jnr., "Glenhorne," Serpentine South, Liverpool, 23.

WHARFEDALE 10/CSB 180s., Twintreble cabinet 25s.; Nussound Tuner 50/-.—29 Worley Road, Leytonstone.

WHARFEDALE 1000 c.p.s. CROSSOVER—Wharfedale Equaliser—Axiom 101; reasonable offer secures. Wanted, top quality Amp. and Pre-Amp. and Audiom 60 Bass Speaker.—Smith, 20 Market Place, Osselt (826).

WILLIAMSON-GOODSELL C Core Transformer; perfect. £25; cost £40.—Rogers, 4 Suffolk House, St. John's Wood, P.R.I. 4959.

12 WATT HI-FI AMPLIFIER and tone control unit. £17.—Bond, 23 Ormesby Way, Kenton, Harrow. Wordsworth 2393.

RECORDS WANTED

A LARGE NUMBER OF LPs, MPs AND 45s (especially classical) always wanted, in finest condition. For best issues we pay up to 20s. cash or 25s. part exchange against new LPs, or amplifying and tape equipment. Please send lists; quotation and packing instructions promptly sent.—K. S. Holman, 143 Greenway, Ickenham, Middlesex. (Ruislip 2518).

ALBUMS holding dozen 10-in. records, several wanted in reasonable condition. State price.—Box No. 5622.

ALL LPs and Eps purchased—up to 21s. for certain perfect copies.—Box No. 5585.

ANY REASONABLE PRICE paid for Columbia 5012, being Mr. Flotsam and Mr. Jetsam in "The Girl Across the Way," for a very sentimental reason.—G. Billson, The Mount, East Farndon, nr. Market Harborough.

COLLECTOR requires American LPs "Folkways," "Sinson," "Cook," etc.—Warren, 106 Cambridge Street, Norwich, Norfolk.

DAL MONTE-DA583, 5369, DB1315, Spani-DA1226, DB1045, 1164, VA99, E588.—Box No. 5577.

HOROWITZ (piano solo) playing "Carmen"—RCA Victor LM1171 and/or H.M.V. DA982.—Box No. 5621.

IOLANTHE.—H.M.V. 78 RECORDING. Wanted either single record D7710 or set 7708-7718; in good condition.—Box No. 5594.

I TAKE CLASSICAL 78s in part exchange for new LPs or equipment. Send details and s.a.e. for reply.—Box No. 5624.

JACK NORWORTH-ELISE VANIS; almost anything; urgent; details, price, please.—Tony, "Glenhurst," Bewdley, Worcs.

LA BOHEME "78, H.M.V. DB3448.—Brown, 41 Olen Avenue, Springfield, Glasgow, E.2.

PERFECT COPIES wanted of DB172 Clement and Farrar; DK195 Clement and Journet.—Box No. 5670.

RECORD REQUIRED—H.M.V. No. RD647 (Max Miller)—In the Theatre Again—3 and 4. Contact—Thurgood, 60 Fitchampstead Highway, Coventry.

ROBESON.—H.M.V. B8586, songs from film "King Solomon's Mines."—Box No. 5602.

TWO COPIES FDB14.—Rutherford/Howerd; good condition; state price.—Box No. 5671.

UP TO 25s ALLOWED for perfect Classical LPs against the purchase of new ones. Send details and s.a.e. for reply.—Box No. 5625.

URGENTLY WANTED.—Pachman DA1302; M. Glendon C2441; Albert Chevalier, D374-D375.—Box No. 5630.

URGENTLY WANTED.—"Thora" sung Robeson, HMV B9037.—Telephone: ELG 3000 (daytime) or write—Box No. 5575.

WANDA LANDOWSKA.—Concerto Mozart D major (Coronation); fibre condition.—Box No. 5582.

WANTED.—"Abide with Me" (Stanford Robinson) chorus and instruments (H.M.V.) recorded 1943/1944.—Box No. 5623.

WANTED.—English and Foreign record catalogues prior to 1914.—Box No. 5524.

WANTED in good condition.—H.M.V. DB5216, sides 13 and 14 (Verdi's Requiem Mass) and Col. LOX151 (singer: Madeleine Grey).—Box No. 5572.

WANTED.—Frolicsome Hare. Parlophone R2004; Masques & Burgomasques Suite Opus 112 (Fauré), Concert Hall Society, U.S.A., Disc 99; King's Men March, H.M.V. B8584; British Legion Festival, Columbia DB1298; Greenhills, Columbia DC526; Twilight Yodeling Song, Reg. Zono MR1638; Charlatades Ball, Reg. Zono MR2569; It's A Lonely Trail, Reg. Zono MR2983; Medley of Marches, etc., Reg. Zono MR1330; Carry Me Back to the Long Prairie, Reg. Zono MR2113; Poppies and Cornflowers Waltz Opus 239 (Waldteufel), French 250505, 169206; Overture—Mireille—Various recordings; Hebrew Dances, Decca F5285; Choo Choo Samba, Nixa NY7151; Folk Song Suite, Columbia DB1931; Mechanical Piano (Tranchant), Zonophone MR1722; Seize of Ennis, Reg. Zono MR1610; Tick Tock, H.M.V. RD702; Toad of Toad Hall, H.M.V. C2724; Shakespearian Songs, Columbia DX928. Would also like to contact any person qualified to purchase Chappel & Co. (London) Records. Offers of these titles with the numbers above or any others.—R. H. Jenkinson, 10 Chichester Road, Sheffield, 10.

WANTED.—Records of "Bric-a-Brac." 1914 Musical Comedy. Condition and price, please.—Box No. 5584.

WANTED. TAUBER RECORDINGS. Especially 20318 and 20319; state condition and price.—Box No. 5591.

WANTED URGENTLY in perfect condition, H.M.V. DB1578 83 Melchior and Schorr "Siegfried" scenes.—Box No. 5616.

WILL PAY 10s. each for the following German Records—Telefunken A10044, A2946, A10088; also H.M.V. B32811, EC2822 wanted. 10s. each paid.—Box No. 5590.

EQUIPMENT, ETC., WANTED

LEAK TL10 and Point One Pre-Amp Garrard or Connolassur Transcription Motor and Pick-up.—Box No. 5617.

MIRAGRIP



THE MIRAGRIP (Patent applied for)

- Permits effortless record handling, using one hand only.
- Never touches the music grooves; leaves no visible or audible marks.
- Is suitable for all records, and prevents scratches, fingerprints and noisy surfaces.

Price 18s. 6d.

From your Dealer, or direct from:
CLAROVOK PRODUCTS
465 Walgrave Road, Coventry.
Free leaflet on request.

LOWTHER FM4 OR FM3 Drive Unit: perfect condition.—Box No. 5629.

WANTED.—Amplifier, tuner (AM FM) Leak, Chapman or similar, loudspeaker etc., in exchange for 25 volumes Encyclopaedia Britannica 1950. Briannitex binding, excellent condition.—Box No. 5608.

WANTED.—E.M.G. MARK Xa or Expert Open Horn Gramophone: must be in good condition. Price, etc., to —Box No. 5581.

SITUATIONS VACANT & WANTED

EXPERIENCED Assistant, male or female, required to take charge of rapidly expanding Gramophone Record Department. Help given with accommodation. Apply Staff Manager, Welwyn Department Store Ltd., Welwyn Garden City, Herts.

FOR DEVELOPMENT WORK.—AUDIO ENGINEER wanted now—a capable and responsible engineer to develop high fidelity sound equipment. A good salary, and prospects await a man with initiative and proved ability. **TELEVISION ENGINEER.** Our television development section needs a senior engineer. Able to work on his own initiative, he must be conversant with modern production methods. A high rate of pay for the right man. Apply to the Chief Engineer, Pilot Radio, Park Royal Road, London, N.W.10. ELGAR 7353.

GRAMOPHONE RECORD COMPANY requires the services of a Librarian to take control of Musical archives. Duties to include the cataloguing and storage of musical recordings on magnetic tape etc. Excellent opportunity for person of ability with musical background, S.W. London area. Salary approximately £650 p.a. Apply in writing in first instance giving full details of experience and remunerations to Nixa Record Co. Ltd., 66 Haymarket, London, S.W.1.

MANAGER OR MANAGERESS required for new gramophone record shop shortly to open in Southampton. The position carries a very high basic wage and generous commission and only those with considerable experience need apply.—Box No. 5619.

MANUFACTURER of new gramophone equipment requires Sales Representatives who call on record and High-Fidelity equipment retailers, attractive commission. Write—Box No. 5596.

MISCELLANEOUS

BACHELOR, 45, desires work among gramophone records; no experience, but keen to learn; music lover (listener only); willing work anywhere. Further particulars—Box No. 5588.

BRITISH SOUND RECORDING ASSOCIATION.—Applications for membership are invited from all who are interested in high quality reproduction and sound recording and allied subjects. Meetings are held in London, Manchester, Portsmouth and Cardiff. The Journal of the Association "Sound Recording and Reproduction" is issued quarterly to members. Our own and other publications (including our test discs), are available to members, and there is a Lending Library and Information Bureau, etc. Details and membership application forms are available from—Hon. Membership Secretary, H. J. Houlgate, A.M.I.E.E., 12 Strongbow Road, Eitham, S.E.9.

ELECTRONIC ENGINEER AVAILABLE.—Repairs, advice, modifications and supplies. Anywhere. Anytime.—Woollett. Telephone: FORest Hill 2527.

FOR SALE.—Records, gramophones, radio; main road shop; Chelsea; turnover £14,000 increasing; main agencies: 10 year lease; £1,950, s.a.v. approx. £3,000.—Telephone: EUSon 5842.

FOR SALE. "The Gramophone" 1955-56; "Musical Opinion" 1955-56; E.M.G. Monthly Letter 1955-56; 1955; Music and Letters, 1955. What offers?—Box No. 5612.

"PHASE-IN" TWEETERS can convert your present speaker system to a modern "Hi-Fi" dual assembly at moderate cost. Complete in small handsome walnut veneered cabinet ready for use; no technical knowledge required. 15 ohm models using Goodman's "Treble" and WB T10 at £8 15s. and £7, and 3 ohm model with Lorens LPH65 at £3 17s. 6d. Postage 2s. 6d. 24d. stamp for illustrated details from High Fidelity Sound Equipment, 116 Birches Head Road, Hanley, Stoke-on-Trent. Telephone 25194.

RECORD COLLECTORS EVERYWHERE!—Send for particulars of The Disc Society. Benefits include information Bureau dealing with members' inquiries on all topics connected with record collecting. Free Postcard Club. Quarterly Magazine advertising members' records wanted and for sale. Monthly News Letter, Bargain-Record Offers, and "Getting the Best out of Your Records," a booklet of absorbing interest. Write The Secretary, The Disc Society, 70a London Road, Southend-on-Sea, Essex.

"THE GRAMOPHONE," Sept., Nov., 1951, Jan., 1952, Dec., 1954. "Record News," April, 1954-Oct., 1956. "Record Guide," 1951, Offers, Rexine-covered wooden record-holding cabinet for 100 12-in.—£2.—Box No. 5628.

"THE GRAMOPHONE," February 1945 to date, catalogues, dealer's numerals 1941 onwards, must mail—1 Barons Road, London, S.W.13.

"THE GRAMOPHONE," June, 1948 to current issue, offers.—Day 47 Fyfield Road, Rainham, Essex.

"THE GRAMOPHONE," June, 1947 to date; indices, binding cases; offers.—PAL 7900.

"THE GRAMOPHONE," January, 1949, to December, 1956; unbound, offers—Houghton, STReatham 3602.

WANTED.—"The Gramophone," January 1944 and January 1956.—Box No. 5586.

WORKING PARTNER required for retailer (Lancs area) of Hi-Fi, Records, V.H.F. radio, etc. due to expansion. Applicants must have technical knowledge and interest in records an advantage. State experience when replying (replies treated in strictest confidence).—Box No. 5627.

TRADE

Rates for this section—nineteen per word—with a minimum charge of nine shillings.

Goods advertised in this section are available to all readers.

A BALANCED OFFER for your unwanted LPs, up to 21s. Paid for certain copies in immaculate condition.—Ives, 111 Macdonald Street, Norwich.

"A BARGAIN BASEMENT," 500 Classical LP Discs, all splendid condition, exceptional value. List.—O. D. Melvin, 5 Derby Street, Glasgow, C.3. Western 8113.

RUSSIAN SYMPHONY RECORDS

Bolshoi Ballet, Oistrakh, etc. Exclusive titles available only from us

ITALIAN COMPLETE OPERAS

special recordings of Russian, Hungarian and French Music

COOK'S LTD. DUN LAOGHAIRE, IRELAND

MELTROPE

Discleaner

RECORD CLEANING CLOTH

The simplest, safest way to clean your records (L.P.s or 78s). Removes dust and dirt; deposits a protective antistatic film; lubricates every groove; reduces surface noise and stylus wear. The Meltrope Discleaner is contained in a polythene dust-proof cover and a protective wallet. From your record dealer **3/6**.



RECORDS

THE CHIMES music shop for musicians

65 Marylebone High Street, W.1

Welbeck 1587

Scores Libretti

DIAMOND & SAPPHIRE STYL

for DECCA XMS "H", Collaro, Accos, Garrard, Goldring, Philips, Connoisseur, etc.

All LP records POSTED GUARANTEED UNPLAYED

All ROGERS DEVELOPMENTS PRODUCTS

STYLUS REPLACEMENT SERVICE

42 SOUTHEND LANE, LONDON, S.E.6

"HI-FI" Enthusiasts!

Our New Demonstration Room is now Open

GIVING YOU INSTANTANEOUS COMPARISONS OF ALL THE LATEST "HI-FI" EQUIPMENT. COME AND LISTEN IN COMFORT TO:

- AMPLIFIERS** - - - by Leak, Acoustical, Quad, R.C.A., Rogers, Sound Sales.
- LOUDSPEAKERS** - - - by Goodmans (all systems), Wharfedale (all systems), Sound Sales, Tannoy, W.B. Stentorian, with or without cabinets.
- F.M. TUNERS** - - - by Jason (all models), T.S.L., Rogers, Quad, R.C.A., Sound Sales, Dynatron, and Armstrong.
- TRANSCRIPTION UNITS** and Pickups by Garrard, Connoisseur, Lenco, Collaro, Goldring, Leak, B.J.
- TAPE RECORDERS** - - - by Ferrograph (all models), Grundig (all models), Vortexion. **TAPE DECKS** by Wearite, Collaro and Truvox.
- CABINETS** - - - We can give immediate delivery of HEALS Chairside Control Cabinet for Aroustical Quad II apparatus, Record Housing and W.B. cabinets.

For those who prefer a single piece record reproducer we are agents for Dynatron Hi-Fidelity Radiograms.

Large stocks of all makes of factory fresh L.P. records for personal callers or mail order.

We can offer you the amenities of a London showroom coupled with a really personal interest in your requirements.

The RECORD Shop

(LLOYD & KEYWORTH, LTD.)

27 DOWNING STREET, FARNHAM, SURREY

(Tel.: Farnham 5534)

A BIG FREE LIST of records and books including imported LPs and 78s. Please request vocal or non-vocal. Special (tax free) service for overseas collectors; inquiries welcomed.—Renton, Tiptree, Colchester, Essex.

A BOOK AT BREAKFAST TIME entitled, "Lost in the Fog," read by Professor Hammon Deggs. Secure this hilarious record for your New Year's Party from Messrs. E. Redcliffe, 2 Station Road, Chingford, E.4, or the publishers, Rapid Recording Service, 21 Bishop's Close, E.17. Price 8s.

A BUYER OFFERS half retail price for 33s. Quantities in first class condition up to 1,000.—G. D. Melvin, 8 Derby Street, Glasgow, G.3. Western 8153.

A FULL RANGE of Tape Recorders for hire in Greater London—Standard and LP discs cut from your tapes—good quality Hi-Fi equipment bought, sold or exchanged, new or secondhand, s.a.e. Dept. GR, Magnegraph, 1 Hanway Place, London, W.1. Tel.: LANGham 2156.

AGATE & CO. LTD., 77 Charing Cross Road, London, W.C.2. Record and Reproducing Equipment Specialists, can supply records and equipment reviewed in "The Gramophone." Prompt delivery service. Purchase tax free overseas.

ALL ENGLISH NEW LP and 78 r.p.m. Records supplied by safe and sure mail order service to all parts of the world. Imported new LPs supplied to order.—Ross Court & Co., 92 Trafalgar Street, Brighton, Sussex, England.

ALL HI-FI ENTHUSIASTS PLEASE NOTE!—We are supplying the Collaro Tape Transcriber complete with pre-amplifier and power pack ready to plug into any amplifier for only 36 gns.—making it the lowest priced quality Tape Recorder on the market! All other makes of recorders in stock; easy terms available.—Sound Tape Vision (Dept. G.), 71 Prad Street, London, W.2. PAD 2807.

ALL JAZZ, popular and classical LPs and 45s purchased up to half price paid.—Ives, 110 Magdalen Street, Norwich.

AMERICAN MAGAZINES.—Year's subscription "Audio" 35s., "High Fidelity" 60s. Specimen copies 4s. and 5s. each. Catalogue free.—Willen Ltd. (Dept. 15), 9 Drapers Gardens, London, E.C.2.

ANY QUANTITY excellent condition LPs purchased at no price; classical or popular: send lists and prices.—The Gramophone Record Exchanger (Resd.), 48 Brunswick Road, Edinburgh, 7.

CLASSICAL LPs.—Even connoisseurs may order with confidence our as-new copies at 28s. 6d. each and less for the less pernicious and the impecunious our list includes others less perfect at low prices—write for copy. No callers.—R. J. Potts, 6 Park Road, Harrogate.

CONNOISSEUR RECORDS.—Second reissue of McCormack records, lists free.—The Gramophone Stores (Established 1930), Johnston's Court, Grafton Street, Dublin.

FOR ALL MAKES of foreign records, i.e., Cetra, Scala, V.D.P.s, at particularly reasonable prices; also rare discs such as G. & T.s., Fonos, etc., purchased, exchanged and sold.—A. Kreike, 1 Dorchester Avenue, Prestwich, Lancs.

GLASGOW'S HI-FI CENTRE.—Years of "Sound" engineering experience are at your service at our centre for recorded music fans. Mail orders and inquiries dealt with promptly. Everything for the Hi-Fi enthusiast, Cabinets, full range of Amplifiers, Transcription units, the new Collaro Tape Deck, Vorticon Tape Recorders in stock. LP records post free: perfect condition LPs for sale and wanted.—James Kerr & Co., 262 Woodlands Road, Glasgow.

HEAR THE LATEST INTERNATIONAL RECORDS (Classical and Popular): the finest Opera and Concert performances with European Radio. Programme details of over twenty-five Continental stations. Fridays. 6d. Bookstalls, newspapers. Specimen copy 6d.—Europ Publishing Co. Ltd., 137 Blackstock Road, London, N.4.

HI-FI IN SUSSEX. Every possible requirement for Hi-Fi Transcription Motors, Pickups, Amplifiers and complete units.—Bowers and Wilkins Ltd., 1 Becket Buildings, Littlehampton Road, Worthing.

HIGH PRICES OFFERED for used classical LPs; up to 21s. 6d. for 12-in. records in as-new condition and more if in part-exchange for factory-fresh LPs. Send list first. No callers.—R. J. Potts, 6 Park Road, Harrogate.

LONG PLAYING RECORDS.—New and Second-hand bought, sold and exchanged.—G. C. Harridge, 8 Moor Street, Cambridge Circus, W.1.

MCCORMACK REISSUES (Ireland).—Write for lists to The Gramophone Stores (Established 1930), Johnston's Court, Grafton Street, Dublin.

NOTICE TO ALL RETAIL RECORD DEALERS. We are soon to commence importing all foreign makes of records, both Classical and Jazz: including Cetra, V.D.P.s, Irish McCormack issues, Cleff-Norren, etc., which we hope to be able to retail at or under 47s. 6d. per record. We invite inquiries from all dealers throughout England.—A. Kreike, 1 Dorchester Avenue, Prestwich, Lancs.

OVERSEA COLLECTORS.—Send for our monthly lists of Golden Age and other Vocal Records, cut-out Orchestral, Instrumental, Music-Hall, and Personality Records, imported and hard-to-get LPs.—Ross Court & Co. (Canada), Dept. "D," 2098 Yonge Street, Toronto, Ont., Canada.

RECORD COVERS.—Made of stiff boards, 12-in. 2s. 6d. per doz.; 10-in. 2s. 3d. per doz.; 7-in. 1s. 9d. per doz. Please add 1s. 6d. packing and carriage. Trade inquiries invited.—Young & Co., 194 Drayton Park, London, N.5.

RECORDS BOUGHT AND SOLD. highest prices paid for LP records in good condition, Jazz and Classical for sale.—J. M. Solomons, 31 Beechcroft Avenue, N.W.11. SPE 0081.

ROCCO RECORDS.—Reissues on LP of the greatest vocal records of the past. Artists include Caruso (Zonophones and G. & T.s.) Gustav Walter, Patti, Fabbri, Zenatello, Melba (early G. & T.s.) Tamagno, Elisabeth Schumann (Acoustic Operatics). Send for full details.—2098 Yonge Street, Toronto, Ont., Canada or 92 Trafalgar Street, Brighton, England.

SOUTH AFRICAN SOLE AGENTS for I.R.C.C., F.R.P., Scala, Eterna, Roccoco.—Jack's Radio Bazaar, Mowbray, Cape.

TAPE RECORDERS. 2s. in the £ deposit: all makes supplied; delivery anywhere; write for details.—Sypha Sound Sales, 285 High Road, London, N.15.

THE GOLDEN-AGE SHOP sends greetings to all clients and friends. Specialists in Opera and everything for Collectors. McCormack Discography 21s., Biography 2s. 6d. posted anywhere. We can obtain any record you have been hunting for, Classical, Jazz or Popular. All the best in new and secondhand records at 9 Queens-town Road, London, S.W.8.

THE MAN WHO PAYS the piper calls the tune.—For first class entertainment at your friends contact—Ristic Record Library, 53 Britwell Road, Burnham, Bucks.

THE RECORD NEWS.—Collectors who remember this magazine will be delighted to learn that it is again being published with articles of permanent interest to all connoisseurs of the vocal art. Editors: H. P. Court and John Preststone. Inquiries.—2098 Yonge Street, Toronto, Ont., Canada, or Ross Court & Co., 92 Trafalgar Street, Brighton, England.

TO MAKE ROOM for expansion necessitated by increasing export sales, we have for disposal a quantity of Radiogramophone cabinets incorporating Phase Inverter section; also TV cabinets, Console Type, suitable for largest tubes; Mullard Projector TV Units new. Enquiries to Sound Sales Ltd., West Street, Farnham, Surrey.

VOICES OF THE PAST. Part 5 now out (H.M.V. C772-C1216, E3-E398, D1-D1024), prices 5s. 9d. Parts 1, 2, 3 and 4 all available, price 5s. 9d. each. Also "The £5 D. of Record Collecting," 5s. 4d., "Record Collecting—a Guide for Beginners," 9s. 10d.—Oakwood Press, Bucklands, Tandridge Lane, Lingfield, Surrey.

"YOUR RECORD CHOOSING."—An invaluable aid to small classical collectors. Reader reviews and comments of old and new records to assist collectors enlarge libraries. Last three issues 2s. 6d. Single copies 9d. (plus 2d. stamp). Annual subscription 5s. 6d.—Box No. 5011.

YOUR TAPE RECORDING transferred to Disc.—Queensway Private Recording Studios, 123 Queensway, W.2. BAY 4992.

15- SECURES RECORDS.—Approximate value £5: balance 12s. monthly. H.M.V. and all others. Inquiries solicited for Record Players, Amplifiers, Remington-Rand Shavers, and any Electrical Equipment: similar terms.—Hamiltons of Bristol Ltd., 45/53 Church Road, Bristol.

VHF/FM RADIO

The advantages of interference-free, clearer reception of B.B.C. programmes by VHF/FM are now available to the larger proportion of listeners. We stock a selection of the best tuners, all reliable models free from drift.

PAMPHONIC

This tuner offers excellent value. A really reliable F.M. unit with magic eye tuning indicator at £17.9.0.



RCA New Orthophonic £32.2. CHAPMAN FM81, Mk. II, suitable for fringe areas 21 gns. FM82, self-powered, switched station selection 24 gns. FM85 new AM/FM unit 24 gns. Self-powered model 28 gns. ROGERS Junior F.M. Tuner. Uniform with the popular Rogers Amplifiers. Automatic tuning correction £24.17.8. ARMSTRONG FM56 21 gns.

ELON JC/20 Tape Recorder

This new model incorporating the COLLARO deck gives exceptional results. Self contained in attractively styled portable form it can also be used in combination with high fidelity reproducers. Records from microphone, radio, or gram., reproduces pre-recorded tapes. 58 gns. complete with microphone and tape. Demonstrations at our showroom.

NORDYK UNIT CABINETS

These cabinets are convenient, moderately priced and allow for expansion of a collection. Each unit measures 20 x 14 x 14 in., available in striped walnut, light oak or medium mahogany, 97/6d. (carriage extra).

Ebonised plinth at 9/6d., wooden legs, 32/6d., contemporary metal legs, 24/0d.

Nordyk Gram Unit Cabinets are uniform with the above and will house motor unit and amplifier and some tuners as well. £5.19.6.

Nordyk Speaker Enclosure, similar in size and finish to the other units, houses an 8- or 10-in. speaker. £5.17.6.

We shall be pleased to send details of the Nordyk Units and other record cabinets on request.

Record Carrying Cases

Stout fibre cases with handle and lock, at especially attractive prices.

For 50 12-in. LP Records: brown weave, maroon, blue or black. 33/6d. (post 1/9d.).

For 25 12-in. LP Records: grey weave, maroon or blue. 25/6d. (post 1/9d.).

For 50 7-in. Records: grey weave, maroon, blue. 21/0d. (post 1/6d.).

Record Shelf Cases

Stout leather board in red, black or blue. For 25 12-in. LPs 16/10d.; for 25 10-in. LPs 15/6d. (post 1/9d.).

QUALITY MART

8 Dartmouth Park Avenue, London, N.W.5
GULiver 1131

DUODE YOUR BEST NEW YEAR GIFT TO YOU (or indeed to anyone else)



Choosing your own New Year present is usually one of the problems set by the family around this time, and it can be a real headache. But there is an easy solution for anyone who appreciates good quality radio, records, or television. Just ask everyone to club together and get you a new Duode 12B-C; then you can all enjoy and go on enjoying for a very long time the fruits of this fine thought.

The new Duode 12B-C SOUND UNIT frequency range is over 20-16,000 cps., plus the unique built-in feedback giving crystal-clear transients, pin-point definition and positively no boom or whistles. It can tell the truth very softly or shake your room with organ thunder, but always giving you the supreme, lasting enjoyment of

CLEARLY NATURAL SOUND

Whether you live in flatlet or mansion, the Duode 12B-C will increase pleasure for you in the coming months and for many years to come.

Write now for details of our special New Year gift plan.

DUODE LTD.

3 NEWMAN YARD, LONDON, W.1



**THE WORLD'S
FINEST
REPRODUCER**

**The Goodsell Custom Built
Williamson Power Amplifier
with PFA Pre-amplifier**

SEE AND HEAR THESE INSTRUMENTS AT

Messrs. B-K Partners Ltd.,
229 Regent St.,
W.1

The Classic Electrical Co., Ltd.
Lwr. Addiscombe Rd.,
Croydon

Musicraft

20/22 High Street, Southall, Middx.
13 King Street, Richmond, Surrey

Details
from :

GOODSELL LIMITED

40 Gardner Street, Brighton 1, Sussex Telephone 26735
JOHN LIONNET & CO. 62-63 Queen Street, London, E.C.4
Tel.: City 7167

**"The Cumberland
Record Service"**

We specialise in the Postal Supply of LP
Records which are

- (1) EXAMINED FOR FAULTS BY AN EXPERT
- (2) SENT ANYWHERE IN THE U.K. POST
AND PACKING FREE
- (3) GUARANTEED UNPLAYED
- (4) SUPPLIED COMPLETE WITH A
GENUINE "POLIBAG" DISC
COVER FREE OF CHARGE

In addition to the above advantages our service is the ideal means of giving records as presents. On receipt of an Order we can dispatch a record to any address you require in the U.K. without any extra cost or trouble to yourself. A receipt and confirmation that the record has been dispatched will then be sent to you. To avoid delay it is advisable when ordering to give an alternative record. We supply all labels—except H.M.V. Please send Cash with Order.

Obtain **YOUR** records from

"THE CUMBERLAND RECORD SERVICE"
23 Cumberland Road, Barnes, London, S.W.13
THE POSTAL SERVICE FOR THE CONNOISSEUR

**Thomas Heinitz invites you to
LISTEN AT LEISURE
in London's most attractive
"High-Fidelity" Showroom**

At 100 Queensway, in a setting designed to reproduce the conditions found in the normal home, you can settle down in comfort and listen to a wide selection of the finest gramophone equipment made by British specialist craftsmen. Names such as Leak, Lowther, QUAD, Rogers, Wharfedale, Goodmans, Garrard or Collaro require no introduction to readers of *The Gramophone*; our own experience in this field, acquired during more than ten years' ceaseless spade-work in the cause of "High-Fidelity", enables us to offer you authoritative and invaluable guidance in the selection of equipment which will provide the greatest and most lasting pleasure, whatever the amount you are prepared to spend.

Individual demonstrations take place each Monday, Tuesday and Wednesday, 9.30 to 5.30, and on Friday, 9.30 to 7 (closed all day Thursday). On Saturday, too, we are open from 9.30 to 5.30, but from 10 to 12 and from 2 to 4 Thomas Heinitz presents "LIVE RECORD REVIEW", a weekly feature which allows music lovers to hear the very latest LP issues on the finest possible equipment. Copies of the records performed can be purchased at the conclusion of each session. Advance information concerning "LIVE RECORD REVIEW" programmes and full details of our unique "Personal High-Fidelity Service" are available on application.

Thomas Heinitz MUSIC IN THE HOME
BAYSWATER 2077 100 QUEENSWAY LONDON W2

**YOURS for only £6.17.6
DEPOSIT**



**the further improved
"ELIZABETHAN"
TWO SPEED PORTABLE
TAPE RECORDER**

Two speeds giving up to 3 hours complete entertainment. Mixer control of mike & gram. inputs. Simple push-button controls. Easy drop-in tape loading. Electronic braking and speed change. Three motors for reliability and "wow-free" operation. "Magic Eye" record level indicator. Amplifier can be used independently for record reproduction or P.A. Supplied complete with mike & tape in an attractive portable cabinet, 19½" x 13½" x 8½". Weight 3lb.

EITHER OF THESE TWO FAMOUS MAKES
are **YOURS for £6.17.6**
& 8 further monthly payments of £6.17.6
CASH PRICE 52 Gns.

**Now World Famous
"GRUNDIG"
T.K.5 TAPE RECORDER**

COMPLETE AND READY FOR IMMEDIATE
USE. WITH MICROPHONE AND TAPE.
VOLTAGE MAINS 230-250, 210-230, 190-210.
105-115. MAGIC EYE HIGH FLUX SPEAKER.
2.5 WATTS AMP. OUTPUT. 31 PER SEC.

EXTRA SPEEDY DELIVERY

Send deposit or write for details to:

HATHERLEY
(DEPT. 47)

PERSONAL SHOPPERS WELCOME



134 UXBRIDGE RD., LONDON, W.12
(Facing Shepherd's Bush Green)
SHEPHERD'S BUSH 2234
OPEN ALL DAY SATURDAYS

NEW Self-Service Browserie at CHRISTOPHER DEANE RECORDS LTD

LP RECORDS

★ HIGH FIDELITY
LISTENING FACILITIES

9.15 A.M. TO 8 P.M.
EARLY CLOSING THURSDAY

WORLD WIDE POSTAL SERVICE

EXPORT ENQUIRIES INVITED

33½ - 45 AND 78 R.P.M. RECORDS

198 KENSINGTON CHURCH STREET · LONDON · W8 · Telephone: BAYswater 8212

Are you getting the best out of your

TAPE RECORDS?

H.M.V. and Columbia Tape Records are made to the internationally standardised C.C.I.R. characteristic, but if the reproducing equipment does not conform to this standard, the Tape Records will not be reproduced to the best advantage. • E.M.I. are therefore making available a Frequency Test Tape to enable users to check their equipment quickly and easily. • The Test Tape consists of a number of frequency bands which, when played on the reproducer and the output observed on a meter, gives a simple method of ascertaining whether the equipment is adjusted to reproduce Tape Records satisfactorily. • The E.M.I. Frequency Test Tape Type TBT.1 is recorded at 7½ inches per second and is made full track to be equally suitable for checking reproducers for either Monaural or Stereoscopic Tape Records.

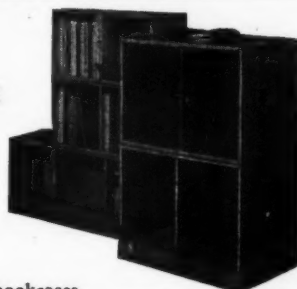
Available from all Dealers, or direct from:—

ELECTRIC & MUSICAL INDUSTRIES LTD.,
TAPE RECORD DEPARTMENT,
HAYES, MIDDLESEX, ENGLAND

PHOENIX

BOOKCASES

for Albums
Records
Books
Magazines



UNIX* Records and Standard sections in solid Oak
*Approved by the Council of Industrial Design.

The famous Phoenix range of bookcases, the largest in the country, contains over twelve designs, with variations in timber and finish. There are sectional cases to house growing libraries, as well as models with built-in cupboards or extra large compartments.

Whether you collect pocket editions or "pops", autobiographies or arias, Phoenix can help you house your library with distinction.

The RMB Cabinet in solid Oak or Nigerian Cedar.

POST NOW!

The Phoenix Bookcase Gallery (Dept. H2)
36a St. Martin's Lane, London, W.C.2.

Without obligation please send me your illustrated Bookcase catalogue.

NAME.....

ADDRESS.....

Proprietors: Phoenix House Ltd.



LP RECORDS ON EP TERMS

We can supply any make of Classical LP and EP records (other than HMV) by post. Orders of £4 and over can be paid on our Easy Payment scheme.

Examples:—	Cash	Post P & I	Deposit (P. Tax Post)	5 Monthly Payments
2-12in LP. @ 39/7½	—	23/19/3 + 3/-	21/2/0 + 3/-	13/-
3-10in LP. @ 29/6½	—	£4/ 8/8 + 3/-	£1/3/0 + 3/-	15/-
8- 7in EP. @ 11/10	—	£4/14/8 + 3/-	£1/4/6 + 3/-	16/-

Let us know your requirements and we will send you our quotation by return of post.

DOUGLAS JORDAN LTD. (Dept. 4)

3 Corbetts Passage, Rotherhithe New Road, London, S.E.16

THE 'AURIOL' PICK-UP CONTROL

(Patents Pending)



• By careful design and the incorporation of the pneumatic principle, this control provides automatic air cushioned lowering and positive vertical lifting of the stylus on to or off records, repeating at any selected position to an accuracy of 1-2 microgrooves.

• Its use therefore eliminates accidental scratching by manual placement or lifting of the stylus and overcomes the difficulty of picking out individual parts of records.

• It is suitable for use with any transcription motor equipment, is easy to fit, and does not impede record changing.

Details and order form from:

AURIOL PRODUCTS

Gramophone Section

63 SHEPHERDS LANE, GUILDFORD, SURREY

Price 3 gns.

(Inc. 19/6 Pur. tax)



WE HAVE BEEN ACCUSED of not blowing our own trumpet

Many Connoisseur enthusiasts believe our equipment for reproducing sound from disc to be the finest in the world. They reproach us for not making stronger claims than we do. We have always believed that our customers are capable of judging for themselves by comparing our specification with others. But we have to admit that, very often, when music lovers have heard their records for the first time on our equipment they have been really amazed. They have heard notes and instruments that have been cut out before. It has given them a new experience of musical appreciation.

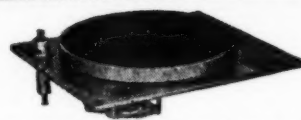
A. R. Sugden & Co.
(Engineers) Ltd.

**Well Green Lane,
Brighouse, Yorkshire.**

Tel.: Halifax 69169.

Telegrams: Connoisseur, Brighouse.

Why not try it yourself.



Transcription turntable 3-speed. Mechanical speed change with 4% variation on all speeds. Price £20 plus £8 11s. tax.

Connoisseur



Mark II
Pickup with a
frequency range from
20-20,000 cycles. Pickup
with 1 head fitted with diamond armature
£8 19s. plus Tax £8 16s. 6d.

The *Armstrong* Specialists in High Quality Reproduction for over 20 years. **Super Radiogram**

THE FINEST IN RADIOGRAM REPRODUCTION

- ★ 8 watt Push Pull Amplifier with negative Feedback
- ★ Separate High Sensitivity VHF/FM Tuner
- ★ Twin speaker system with crossover network incorporating the WHARFEDALE Golden 10 in. and special aluminium voice coil treble unit
- ★ Beautifully styled and hand-made cabinet finished in walnut
- ★ Latest COLLARO 4-speed High Fidelity Autochanger

Post this coupon for descriptive literature and details of Hire Purchase and Home Trial facilities to Armstrong Wireless and Television Co. Ltd., Warlters Road, London, N.7. (NORTH 3213)

Name

Address

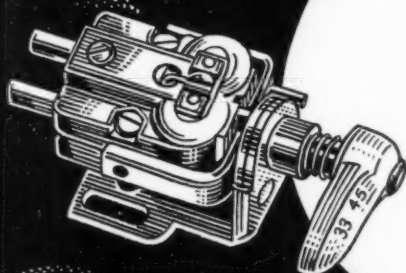
63



PRICE inc. tax
AM/FM Model £102.8.6
AM Only Model £90.8.0

DEMONSTRATIONS at our Holloway Showrooms weekdays (inc. Saturday) 9-6 p.m. **TRIAL IN YOUR OWN HOME.** Your money will be refunded if for any reason whatever you are not satisfied after 7 days' trial. **FULL GUARANTEE** for 12 months. **CREDIT TERMS** available.

Experts everywhere



agree



JANUARY, 1955

APRIL, 1955

JUNE, 1955

JANUARY, 1956

FEBRUARY, 1956

MARCH, 1956

APRIL, 1956

JULY, 1956

This latest Goldring No. 500 is a complete answer
P. WILSON, M.A. "The Gramophone"

Difficult to improve on the price and performance
D. W. ALDOUS, M.Inst.E., M.B.K.S. "Record Review"

... new best Cartridge—best buy
Special Report on 26 Hi-Fi Pick-Ups by a leading Testing Organisation, U.S.A.

A lovely Pick-up
P. WILSON, M.A. "The Gramophone"

in terms of what you receive for dollars spent the No. 500 is a
noteworthy bargain

"High-Fidelity" U.S.A.

One of the things audiophiles have prayed for
"Audio" U.S.A.

This No. 500 is capable of a truly outstanding performance
D. W. ALDOUS, M.Inst.E., M.B.K.S. "Record Review"

This is a pick-up in the highest Class
STANLEY KELLY "Hi-Fi" News

GOLDRING VARIABLE RELUCTANCE CARTRIDGE No. 500

Type 500 (2 Sapphires) £2.10.0 P.T. 19/6
Type 500/S.D. (1 Sapphire, Standard 1 Diamond LP)
£6.0.0 P.T. £2.6.10
Super 500/MSD. £7.1.0 P.T. £2.15.0

COMPLETE IN PICK UP ARM
L56/500. ... £5.0.0 P.T. £1.19.0
L56/500 S.D. ... £8.10.0 P.T. £3.6.4

Write for Technical Reports and reprints to:

GOLDRING Manufacturing Company (Great Britain) LTD.

485 & 488 HIGH RD., LEYTONSTONE, LONDON, E.11 Tel: LEYTONSTONE 8343-4-5

HIGH FIDELITY REPRODUCERS

BUILT ROUND ROGERS, QUAD AND LEAK AMPLIFIERS

(AS ILLUSTRATED)

EXAMPLE:

RD JUNIOR AMPLIFIER
2010 TRANSCRIPTION UNIT
WHARFEDALE 10" GOLDEN CSB

£76 guineas

or 6 monthly payments of £14

WITH LEAK TL 10 £27.0 EXTRA

WITH QUAD II £16.0 EXTRA

WITH JASON FM £17.6.0 EXTRA

Cabinets sold separately

Details of other complete outfits on
request

H. C. H ARRIDGE

8 MOOR STREET, CAMBRIDGE CIRCUS
LONDON, W.1

MONDAY
TUESDAY
WEDNESDAY

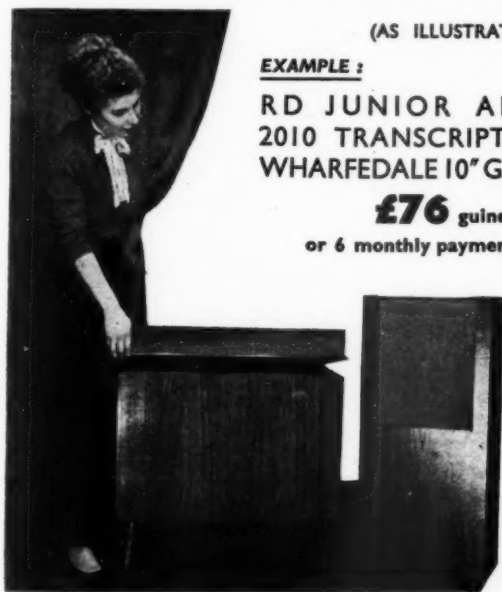
10 a.m. to 5.30 p.m.

HOURS OF BUSINESS:

FRIDAY
SATURDAY
THURSDAY

10 a.m. to 7 p.m.
10 a.m. to 5 p.m.
Closed all day

TEL: GERRARD 7108



For your Personal Convenience

This plan provides easy repayment terms and low service charges by two methods of purchase. Credit Sale Agreement, repayment being by 9 equal monthly instalments, the equipment being despatched after receipt of the first payment and signed agreement; or Hire Purchase Terms. The latter can be extended up to 18 months for amounts over £50.

	Cash Price	Credit Sale 9 mly. pmts. of	Hire Purchase Deposit 15 mly. 50% pmts. of	Export Price net
Amplifiers (complete)				
Acoustical Quad Mk. II	£ 8 0	103/1	£ 8 0	£ 8 0
Leak TL 10 and Point One	28 7 0	70/4	14 3 6	28 7 0
Rogers RD Junior	26 0 0	62/7	13 0 0	26 0 0
W.B. 12 H-Fi	29 0 0	61/1	12 10 0	25 0 0
E.A.R. Mullard 510	18 18 0	46/5	9 9 0	18 18 0
Loudspeakers				
Wharfedale W10CS	17 10 0	42/9	8 15 0	17 10 0
" Super 10CSAL	17 10 0	42/9	8 15 0	17 10 0
" W12CS	10 5 0	26/1	5 2 6	10 5 0
" Golden 10	8 0 11	21/3	4 0 6	8 0 11
" Super 8CSAL	7 8 11	19/8	3 13 6	7 8 11
G.E.C. Metal Cone	9 5 0	23/11	4 12 6	9 5 0
Goodmans 150 Mk. II	10 18 9	27/4	5 8 0	10 15 9
" Axiom 80	24 4 9	22/8	12 2 6	17 10 0
" Audion 60	9 2 9	21/8	4 11 0	9 2 9
" Axiom 32	15 9 0	25/8	7 14 6	15 9 0
" Axiom 102	10 7 9	26/5	5 4 0	11/2

E & G MAIL ORDER SUPPLY CO.



Personal Credit Plan

We are proud to present the products of these internationally famous makers:

**RONETTE
WOOLLETT
LEAK
COLLARO
BURGOYNE**

**CONNOISSEUR
LOWTHER
GARRARD
ACOUSTICAL QUAD
WHARFEDALE**

**ROGERS
GOODMANS
G.E.C.
W.B.
E.A.R.**

Tape Recorders and Decks

Editor 2-speed Standard	£ 8 0	123/3	£ 8 0	48/8	£ 8 0
Editor Super Hi-Fi	65 2 0	150/1	32 11 0	69/4	52 2 0
Playtime (complete)	31 4 6	78/4	15 12 6	29/-	31 4 6
Playtime Plus	36 15 0	89/10	18 9 0	34/-	36 15 0
Sound	57 15 0	142/-	28 17 6	83/-	57 15 0
Sound Cadet	40 19 0	103/-	21 0 0	39/-	40 19 0
Vortexion 2A	84 0 0	205/4	42 0 0	77/10	84 0 0
Vortexion 2B	89 0 0	242/-	49 10 0	91/9	89 0 0
Peterson 2A/N or 2A/NL	79 18 0	193/1	39 18 0	76/-	79 18 0
" 2A/NH	90 6 0	218/6	45 3 0	83/8	90 6 0
Collaro Tape Transcriber	20 0 0	46/11	10 0 0	19/2	20 0 0
Warite 2A Tape Deck	35 0 0	85/7	17 10 0	32/8	35 0 0
Travox Tape Deck	24 3 0	87/1	12 1 6	22/8	24 3 0
Lane Mk. VI Deck	18 10 0	46/3	9 5 0	17/11	18 10 0

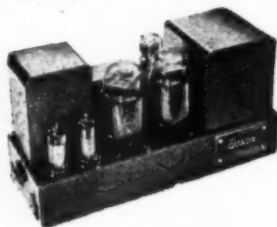
Gramophone Motor Units

Garrard RC98 Changer	19 7 7	47/4	9 13 9	15/8	14 8 0
Garrard RC120 Changer	12 12 4	31/4	6 6 2	13/-	9 1 0
Collaro RC54 Changer	13 17 0	34/8	6 18 6	14/-	10 0 0
" 2010 and Pickup (T)	19 10 0	47/8	9 18 0	18/11	16 1 8
" 2010 less Pickup (T)	14 18 0	36/6	7 9 0	14/11	10 18 0
Connoisseur Variable (T)	28 11 4	71/-	14 5 8	26/8	29 0 0
Garrard 301 (T)	26 8 2	66/7	13 4 1	24/6	19 0 0

The above is only a selection of equipment available on the M.O.S. Personal Credit Plan. In addition Record Reproducers, Refrigerators, Electrical Appliances, Electric Tools, etc., are all available on this plan. Export Prices are shown for easy import facilities.

33 Tottenham Court Road, London, W.1
Tel: MUSEum 6667

ACOUSTICAL Q.U.A.D. II



A 15 watt HIGH-
GRADE AMPLIFIER
CORRECT MATCHING
OF ANY PICK-UP. **£42**
(F.M. UNIT TO MATCH £30.9.0)

ALL COMPONENTS FOR
OSRAM 912 PLUS, MULLARD 5/10
ALSO
LAB AND WELWYN HI-STABS
AND
TCC PRECISION CONDENSERS

SOUND SALES

JUNIOR AMPLIFIER MK II OUTPUT 12 WATTS

(Complete with Pre-Amplifier) **£25**
(F.M. UNIT £20.15.6)

HEAR THE PHILIPS 10 WATT NOVOSONIC EQUIPMENT

One unit contains the two Speakers
and the other a 10 watt Hi-Fi Amplifier **77 Gns.**

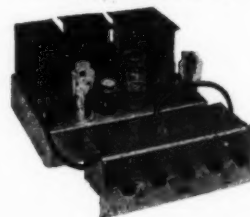
PROVISION FOR RADIOGRAM UNIT, RADIO
UNIT OR TAPE-DECK

BERRY'S

(SHORT WAVE) LTD.

25 HIGH HOLBORN, LONDON, W.C.1
Tel.: HOLborn 6231-2

LEAK TL/12 AMPLIFIER & VARISLOPE II



A High quality 12 watt
Amplifier with Varislope **43 Gns.**
Pre-Amplifier.
(F.M. UNIT TO MATCH £35.10.0)



LEAK DYNAMIC PICK-UP
ARM and HEAD, DIAMOND STYLUS
(STD. or L.P.) **£12.1.6**
MU-METAL TRANSFORMER 35/-

SIDE-BY-SIDE COMPARISON IN
OUR DEMONSTRATION ROOM

OF ● ACOS ● ACOUSTICAL
● ARMSTRONG ● CHAPMAN
● COLLARO ● CONNOISSEUR
● GARRARD ● GOODMANS
● LEAK ● Lenco ● ROGERS
● R.C.A. ● TANNY ● W.B.
● WHARFEDALE

BJ

New "3 SPEAKER" REPRODUCER

CABINET
including
PANELS

24

Guineas

is an original approach to High Fidelity using two loudspeakers plus an optional tweeter in a horn loaded reflex corner design to give LARGE SOURCE SIZE with a spherical SPREAD of sound.

The wide choice of loudspeakers presents an ideal opportunity to use your favourite speakers to their ultimate capabilities.

Finished in MAHOGANY or WALNUT with RAMIN side louvres to a high standard.

Recommended loudspeakers include Wharfedale and Stentorian range of 8 inch and 10 inch units. Provision is made for fitting a 2 inch Lorenz Tweeter.



ASK YOUR LOCAL DEALER FOR FULL DETAILS

ANOTHER MAGNUM PRODUCT manufactured by
BURNE-JONES, SUNNINGDALE ROAD, CHEAM, SURREY, ENGLAND

Spectone



THE RECORDER WHICH
SELLS ON THE STRENGTH
OF ITS QUALITY

An instrument of professional quality for the high-fidelity conscious, achieving a truly high standard of recording and playback at a remarkably moderate price. Automatic equalisation of output at each speed ensures perfect reproduction. Incorporating the new Collaro Tape Transcriber, upper and lower track recordings can be made in quick succession without spool reversal while a safety device prevents accidental erasure. Three speeds : 3½", 7½" and 15" per second.

Spectone
The Living Truth
in Sound

72 GNS.
INCLUDING MICROPHONE
Write for leaflet with full
specification

Telephone :
Windsor 1241/2

SPECTO LTD VALE ROAD
WINDSOR, BERKS

Don't Buy an Amplifier Until You have Heard



ONLY
20 GNS. COMPLETE

From your Dealer or full details from:
VERDIK SALES LTD.
8 Rupert Court, Wardour Street, W.1

'Phone: Gerrard 8266



Because...

with the collaboration of one of Britain's foremost transformer designers Verdik have produced the finest instrument in its class measuring only $8\frac{1}{2}$ " x $4\frac{1}{2}$ " x 5". CONSIDERABLY SMALLER THAN THE SIZE OF THIS PAGE.

PRE-AMPLIFIER

INPUTS
Radio
Tape
Pickup 78
Pickup LP
Microphone

SPECIFICATION:

CONTROLS
Input Selector
Bass Boost and Cut
Treble Boost and Cut
Volume

MAIN AMPLIFIERS

Rated Power Output—10 watts.
Input Voltage—40 MV for 10 watts.
Harmonic Distortion—for 10 watts at 400 c/s, 0.1% approx.
Frequency Response—within 1db, 20 c/s to 20 kc/s.
Output Impedances—4 ohms, 8 ohms, 15 ohms.
Spare Supplies for Tuner Unit 30 m/a at 300v. 2a at 6.3v.

BK partners

... now open till
5.30 p.m. Saturdays
7 p.m. Thursdays!

Our shop hours have been revised to afford every opportunity for those of you who hitherto have been unable to get to our showrooms, to hear our demonstrations. Weekend customers please note our new demonstration hours:

Tuesday, Wednesday, Friday & Saturday, 10.30 a.m. - 5.30 p.m.
Thursday, 10.30 a.m. - 7 p.m.
Closed all day Monday

Now's your chance to hear the magnificent
LPRI03

... an amazing new dual loudspeaker system for less than £25. This enclosure incorporates the new Wharfedale Acoustic Filter and closely follows the recent design by Mr. G. A. Briggs.

- Reasonable price
- Modest dimensions
20" w x 21½" h x 11" d
- Real high quality reproduction
- All the advantages of dual speaker systems
- Ideal for stereophonic sound

Send for literature and technical report by
Ralph L. West, B.Sc., A.M.Brit.I.R.E.

B.K. PARTNERS LTD.
229 REGENT STREET, LONDON, W.1.

(Entrance, Hanover St.)
Phone REGent 7363

Good Reproduction

... to suit all purses

AMPLIFIERS

Rogers "Minor" III	£14.0.0
Leak "TL/10"	£28.7.0
Rogers "RD Junior"	£26.0.0
Leak "TL/12"	£45.3.0
Acoustical "Quad II"	£42.0.0
Avantic	£55.12.0

CABINET SPEAKERS

WB "Corner"	£16.10.9
Sound Sales "P.1"	£18.10.0
Wharfedale "SFB/3"	£39.10.0
Tannoy 15-in "York"	£71. 8.0
Tannoy "GRF"	£116.10.0

SPEAKER UNITS

WB "HF1012"	£4.19.9
WB "HF1214"	£9.15.6
Goodmans "Axiom 150-11"	£10.15.9
Wharfedale "Super 12CS/AL"	£17 1' 0
Tannoy 15-in. Dual Concentric	£35.12.0

MOTORS AND PICKUPS

In variety, by Garrard, Leak, Collaro, Acos, Decca, B-J, etc.

All leading makes are represented in our demonstration room, including

THE AVANTIC "GLYNDEBOURNE"

which so well combines elegance with efficiency

You will be disappointed if you expect high-pressure salesmanship at Webb's. Instead, we give you friendly, honest advice on apparatus best suited to your needs.

WEBB'S RADIO

14 SOHO STREET, LONDON, W.1. TELEPHONE: GERrard 2089

Hours 9.00 to 5.30 (7.00 p.m. Thursdays) and 9.00 to 1.00 Saturdays

LOUDSPEAKERS**WHARFEDALE**

Super 3 ...	£6.19.11
Super 8 CS/AL ...	£7.6.11
Bronze 10" CSB ...	£5.11. 3
Super 12 CS/AL ...	£17.10. 0
W15CS ...	£17.10. 0
3 Speaker System ...	£37.10. 0

W.B. STENTORIAN

HF1012 ...	£4.19. 9
HF812 ...	£4. 3. 6
HF816 ...	£6.17. 6
T10 Tweeter ...	£4. 4. 0

GOODMANS

Axiom 150 Mk. II ...	£10.15. 9
Axiom 22 Mk. II ...	£15. 9. 0

TANNOY

12" Dual Concentric ...	£29. 5. 0
15" Dual Concentric ...	£35.12. 0

TO HELP YOU CHOOSE

- INSTANTANEOUS COMPARISON
- COMPREHENSIVE STOCKS
- EXPERT ADVICE

Await you at East Anglia's Finest High Fidelity Centre

You will receive the same courteous attention be your budget large or small

F.M. TUNERS

Jason ...	£16.12. 8
Pamphonic ...	£17. 9. 0
Chapman FM81 Mk. II ...	£22. 1. 0
Quad FM ...	£30. 7. 0
Dynatron ...	£31.15. 6
Leak ...	£35.10. 0
Chapman S5 AM/FM ...	£34. 2. 6
T.S.L. with Power Pack ...	£19.19. 0

TRANSCRIPTION UNITS

Garrard 301 ...	£26. 8. 3
Connoisseur Variable Speed ...	£28.11. 0
Lenco GL56 ...	£23. 7. 0
Collaro 2010 with Studio PX ...	£19.10. 0

AMPLIFIERS

Rogers Minor Mk. III ...	£14. 0. 0
Rogers Junior ...	£26. 0. 0
Leak TL/10 Point One ...	£28. 7. 0
Leak TL/12 Mk. II ...	£45. 3. 0
Pamphonic 1003 ...	£28. 7. 0
Pamphonic 1002 ...	£42. 0. 0
RCA Orthophonic ...	£48. 0. 0
Quad Mk. II ...	£42. 0. 0
Tannoy Type E Pre-amp ...	£16.10. 0
Beam Echo Avantic ...	£55. 0. 0
Tannoy Autograph and Control Unit ...	£63. 0. 0

TAPE

Ferrograph 2AN ...	76 gns.
Ferrograph 66 ...	88 gns.
Simon ...	75 gns.
Grundig TK8 3D ...	72 gns.

G. P. R E E C E

1 & 2 PEAS HILL, CAMBRIDGE

Tel. : 59349

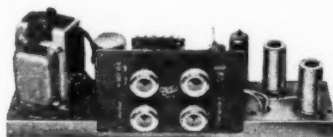
RECORDERS

Grundig TK5 ...	52 gns.
Philips 8106 ...	62 gns.
Philips 8107 ...	39 gns.
Brennel ...	48 gns.

LET'S BE REALISTIC!...

The DULCI G.A.4 High Fidelity Amplifier will ensure perfect final amplification to the loudspeaker. AN IDEAL 4 WATT AMPLIFIER FOR GRAMOPHONE OR TUNER. Comprehensively designed to suit 3 or 15 ohm voice coils, with plug-in Pick-up matching device, ROTATABLE MAINS TRANSFORMER FOR HUM CANCELLATIONS WHEN USING MAGNETIC CARTRIDGES. Input selector matching to Tuner, LP and 78 r.p.m. records. Separate wide range Bass and Treble controls with Volume Control combined with Mains Switch. NEAT CONTROL PANEL SIZE 6" x 4" ON FLY LEADS FOR INDIVIDUAL MOUNTING with pilot light inside. Frequency range 40-15,000 c.p.s. Price £9.9.0

The DULCI F.M. (VHF) Tuner brings realism to EVERY programme, simulating the atmosphere of the original broadcast and providing, with complete freedom from background noise, full enjoyment in the higher sense of sound. Truly a delight which the fortunate owner will value beyond the initial low cost for such a fine instrument. Brief Technical Detail : Self-powered for direct use with any good Radio or quality Amplifier. Magic Eye tuning indicator. Pre-set output level. Switching incorporated for Pick-up circuit. 75 ohm aerial input. Panel size 10½" x 5½" (cut out 9½" x 5"). High sensitivity. Price £17.10.3, inc. tax.

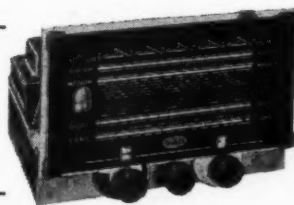
**MODEL H.4.T**

A Self Powered AM/FM TUNER CHASSIS. Designed for high sensitivity and quality performance. Covering VHF, Short, Medium and Long Wavebands. Ideal for use with high-fidelity Amplifiers. Magic Eye Tuning Indicators. Full A.G.C. Chassis size 8½" x 12" x 7½".

Price £20.17.0, inc. tax.

OUR GUARANTEE OF CONFIDENCE**"GOODS RETURNABLE"**

We believe in the quality and value of our products and their excellence cannot be fully realised through an advertisement or in untried acoustical surroundings. Goods, purchased from us at the full cash price will be accepted by us if returned within 10 days of our despatch when we will refund the amount paid less carriage charges.



Write for details
to Ref: G

Dulci

DIRECT FROM MANUFACTURER TO OTHER ENTHUSIASTS

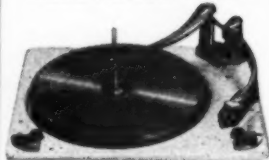
COMPANY LIMITED 97-99 Villiers Road, London N.W.2

WILLESDEN 6678/9

LASKY'S RADIO

AUTO CHANGERS

MANUFACTURERS' SURPLUS
BARGAINS.
BRAND NEW AND UNUSED.



Garrard RC.120, 3-spd £7.19.6 Post 3/6
Garrard RC.80, with two XMS
heads or GC2 crystal...£13.19.6
Collaro RC.54 ... £8.19.6 Post
Garrard RC.80, AC/DC...£17.19.6 5/-
BSR 4-speed ... £9.15.0

SINGLE RECORD PLAYERS

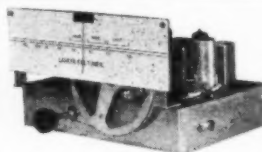
Special Offer. Collaro 3/554 3-speed,
complete with Studio O.p.u. and cartridge.
£6.10.0 Post 3/6
Ditto, 4/456, 4-speed £9.7.0 Post 3/6

TRANSCRIPTION MOTORS

Garrard 301, Connoisseur, Lenco, Collaro
2010, etc., in stock.

RECORDING TAPE. All leading
makes including the new thin long-
playing Tape. Also Spools.

P.U.STYL. All types, long playing and
standard, diamond and sapphire.



A REALLY FIRST CLASS F.M. TUNER FOR HOME CONSTRUCTION ON A PRINTED CIRCUIT

Note these star features:—

- ★ High Sensitivity.
 - ★ All Brand New T.G.C. Condensers.
 - ★ Aerial Coil and R.F. Coupling Coil Printed on circuit.
 - ★ 5 Valves & 2 Germanium Diodes.
- By the use of a printed circuit the I.F. and R.F. amplifiers are extremely stable at maximum gain and results are consistent on all tuners. Valve line-up:—
R.F. Amplifier, Z719 or EF80.
Mixer and Osc., B719 or ECC85.
1st I.F. amp., W719 or EF85.
2nd I.F. amp., W719 or EF85.
2 Germanium Diodes GEX.34.
Driver Limiter, Z719 or EF80.

CAN BE BUILT FOR 8 GNS. Approx.
Full instructions, data and illustrations,
2/6 post free. All parts available separately

● H.P. TERMS AVAILABLE ON
CERTAIN GOODS.

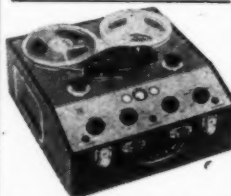
LASKY'S (HARROW RD.) LTD.
42 TOTTENHAM COURT ROAD, W.1
Nearest Station: Goodge Street MUSeum 2605
370 HARROW ROAD, PADDINGTON, W.9
Opposite Paddington Hospital LAD 4075 & CUN 1979
Open all day Saturday. Early closing Thursday.
ALL MAIL ORDERS TO HARROW ROAD, PLEASE

HI-FI AMPLIFIERS

Leak, Quad, Rogers, Tannoy,
Mullard 510, Osram 912, Unitelex
Unison, R.C.A., etc.

HI-FI SPEAKERS

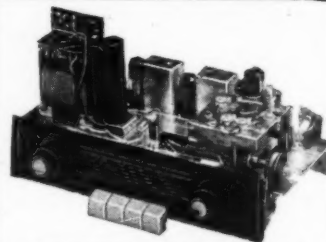
Goodmans, Axiom and Audiom,
Wharfedale, W/B Stentorian,
GEC metal cone, etc. Very large
selection at all prices.



The famous BRENNELL TAPE RECORDER

complete as illustrated, including
lid ... 48 gns.
BRENNELL Deck, Mk. II 18 gns.
BRENNELL Amplifier,
Mk. II ... 10½ gns.
Suitable carrying case £4.18.0
Demonstrations. Full details post
free on request.

Truvox Tape Deck ... 23 gns.
Collaro Tape Tran-
scriptor ... £28.0.0



CONTINENTAL AM/FM RADIOGRAM CHASSIS

5 valve plus metal rect. Gram. socket and switch
piano key wavechange, tone control, independent
AM/FM tuning. Valve line-up: £16.19.6
ECC85, ECH81, EF89, EABC80,
EL81. A.C. mains 100-250v. Carr. 10s. 6d.

THE NEW WHARFEDALE 3 SPEAKER SYSTEM

SFB/3 COME AND HEAR IT!

Consists of Speakers W12CS, Bronze 10CSB,
Super 3HF and special crossover unit, in hand-
some Cabinet 34 x 31 x 12". Freq. range 30 cs.
to 20,000 cs. Omni-directional, £37.10.0
resonance-free sand-filled baffle.

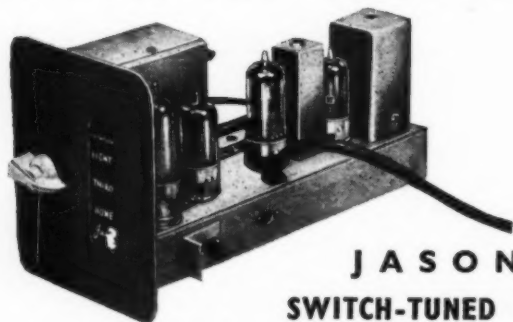
CARRYING CASES

Large stocks at lowest prices. We can supply
Carrying Cases suitable for any type of Tape Deck,
Single record Player or Auto Changer, with or
without amplifier, including RC80, the new
Collaro Type Transcription, etc.

F.M. TUNERS Dulci, T.S.L., Rogers, Leak, Jason, Quad, etc.

SEND 3d. STAMP FOR OUR NEW LIST
covering radio and television.

F.M. FOR THE CONNOISSEUR



JASON

SWITCH-TUNED UNIT

A valuable advance in F.M. technique

The stability inherent in all Jason F.M. Tuners coupled with the use of Automatic Frequency Control makes possible this newest model in which the desired programme is received by turning the 3-position rotary pointer knob to the name of the appropriate station—Home, Third or Light. Installing is quite easy, after which no further adjustment is necessary. This is a four-valve unit, hand-built to highest precision standards and designed to assure the best possible quality. Powered from amplifier or Jason power pack which is obtainable separately. May we send details and name and address of your nearest stockist?

JASON SWITCHTUNED UNIT, £19.16.2 Inc. P.T.

JASON MOTOR & ELECTRONIC CO.

328 CRICKLEWOOD LANE, LONDON, N.W.2
Telephone—SPEedwell 7050

The NEW SPECTONE TAPE RECORDER

IS NOW AVAILABLE FOR DAILY DEMONSTRATION



Fitted with the new
Collaro 3 Speed Deck,
and employing the latest
techniques this fine
machine sets a new high
standard in tape recorders

FREQUENCY RESPONSE

15" p.s. - 30 c/s - 16 Kc/s (to CCIR)
7½" p.s. - 30 c/s - 12 Kc/s (to CCIR)
3½" p.s. - 40 c/s - 5 Kc/s

PRICE
WITH
MIC. 72 GNS.

FULLY DESCRIPTIVE LITERATURE ON REQUEST
ATTRACTIVE EASY TERMS

A. ADAMS & CO. LTD.

53 WIGMORE STREET, LONDON, W.1 WELbeck 3215

1 minute from H.M.V. Showrooms, Oxford Street

HOURS 9-5.30. THURS. 9-7 p.m. SAT. 9-1 p.m.

The EDDYSTONE '820'

HAS SUCH EXCELLENT EFFICIENCY AND STABILITY IT CAN BE USED SUCCESSFULLY IN MANY BADLY SCREENED OR EXTREME-FRinge RECEPTION AREAS.

V.H.F.

F.M. Radio Unit

SPECIALLY DESIGNED TO PRECEDE HIGH FIDELITY EQUIPMENT

Built by Britain's leading manufacturers of V.H.F. communications equipment and of superb construction and workmanship. The fully tuned pre-amplifier, separate limiter and Foster Seeley discriminator combine to ensure the highest performance.

Self-powered, easy to mount and install, the '820' adequately meets the needs of the enthusiastic and discriminating music lover.

List Price £39/18/0 (including purchase tax)

Please write for fully descriptive brochure



STRATTON & CO LTD • BIRMINGHAM 31



TOSCANINI AND THE ART OF ORCHESTRAL PERFORMANCE
by Robert C. Marsh

In 64 years of fabulous music-making Toscanini has revolutionised the standards of orchestral performance. This book traces his effect on artistic values and includes a full list of his recordings.

Published by
ALLEN & UNWIN 18s.

Now! It's easy to edit tapes — economically



USE A PROFESSIONAL TYPE
RECORDING TAPE SPLICER FOR EDITING
AND MENDING RECORDING TAPE

Mr. P. Wilson of Gramophone, said of the Bib Recording Tape Splicer: "Everyone who uses a tape recorder will need this little tool. It is indispensable." Join or mend tapes easily, quickly and without "clicks" or breaks in your recordings. Send stamped addressed envelope for helpful leaflet on tape editing.



RECORDING TAPE SPLICER • 18/6

MULTICORE SOLDERS LTD.

(Subject)

DEPT. GR16, MULTICORE WORKS, NEMEL NEMPSTEAD, HERTS (BUXMOOR 3638)

A. T. FURLONG & SONS

40-42 DEPTFORD BRIDGE, S.E.8 (TID 1189)

Visit our new branch at

1a Bromley High Street, BROMLEY, Kent

H.M.V., DECCA, VOX., NIXA, etc.

L.P. RECORDS POST FREE

Each record packed guaranteed in perfect condition. All makes supplied, including Decca, Nixa, Brunswick, Capitol, Oriole, Vox, H.M.V., Columbia, Parlophone, etc.

L. & H. CLOAKE

334 HIGH ROAD, STREATHAM, S.W.16 Phone: STR 7304
SOUTH LONDON'S LARGEST RECORD DEALERS

NORTH LONDON'S HI-FI CENTRE

EVERYTHING IN STOCK FOR THE CONNOISSEUR

RECORD PLAYERS
E.A.R., McMICHAEL,
FIDELITY. PORTABLE
& CONSOLE MODELS.

LOUDSPEAKERS
W.B., ELAC.,
WHARFEDALE.

CABINETS
STANDARD TYPES &
MADE TO SPECIFICATION.
YOUR OWN OR
NEW EQUIPMENT
FITTED IF DESIRED.

RADIOGRAM CHASSIS
Armstrong, McCarthy,
TAPE RECORDERS
ELIZABETHAN, SIMON,
FERROGRAPH,
WYNDSOR, GRUNDIG,
VORTEXION.

EASY TERMS
for
EVERYTHING

AMPLIFIERS
LEAK, ROGERS, QUAD,
ELPICO.

NOTE OUR ADDRESS—2 DOORS FROM GAUMONT CINEMA.

F.M. UNITS
JASON, ARMSTRONG,
QUAD.

GRAM UNITS
GARRARD, B.S.R.,
CONNOISSEUR,
COLLARO, LENCOR.

PICK-UPS
COLLARO, A.COS
DECCA, B.J.,
CONNOISSEUR.

TAPE
SCOTCH BOY, E.M.I.
B.A.S.F., GEVAERT.

C. C. GOODWIN Ltd. 7 THE BROADWAY WOOD GREEN, N.22 PHONE: BOWES PARK 0077-4

INDEX TO ADVERTISERS

	PAGE		PAGE		PAGE
Acoustical Manufacturing Co. Ltd.	3	Garrard Engineering	23	Nina Record Ltd.	18, 26
Adam & Co.	62	G.E.C. Ltd.	25	Northern Radio Services	45
Arago Records	24	George Allen & Unwin	63		
Armstrong Wireless & Television Co. Ltd.	56	Golding Mfg. Co. (Gt. Britain) Ltd., The	51	Parlophone Co. Ltd., The	9
Asimil, E.M.I.	11	Goodmans Industries Ltd.	53	Philips Electrical Ltd.	9, 27, 28, 29, 30, 35, 43
Auriol Products	55	Goodsell Ltd.	54	Phoenix Group Ltd.	55
		Goodwin Ltd.	63	Polyfoto Ltd.	42
Beam-Echo Ltd.	31	Gramophone Co. Ltd., The	12, 55	Pye Ltd.	32
Bensted's Ltd.	64	Front Cover, Supplement, Back Cover			
Berrys Ltd.	58	Gramophone Exchange, The	33	Quality Mart	6, 33
B. K. Partners Ltd.	60	Gramophone Shop Ltd.	48		
Boyd Limited	8	Gramophone Reproducers Ltd.	38	R.C.A. Photophone Ltd.	16
British Perigraph Recorder Ltd.	49	Grundig (G.B.) Ltd.	37	Reece & Co.	61
Burne-Jones Ltd.	59			Rimington Van Wyck Ltd.	11
		Harridge, H. C.	57	Rogers Development Co.	4
Chimes Music Shop	Text 329	Hartley, H. A., Co. Ltd.	40		
Cine Equipment Ltd.	48	Hatherley	54	Sands Hunter & Co.	40
City Sale & Exchange Ltd.	Cover 11	Heinitz, T.	54	Selecta Gramophone (Melitope) Ltd.	Text 329
Clarovox	Text 319	Heliodor Record Co. Ltd.	19, 32	Sound Sales Ltd.	41
Cloake, L. & H.	63	Hi-Fidelity Magazine	33	Specto Ltd.	59
Collectors' Corner	32			Stamford, A. L.	38
Columbia Gramophone Co. Ltd.	13, Supplement	Imhof, Alfred, Ltd.	Cover 1	Stave & Co.	17
Cook's Ltd.	Text 320	International Collectors' Agency Ltd.	64	Stylus Replacement Services	Text 320
Cosmocord Ltd.	52			Sugden, A. R., & Co. (Engineers) Ltd.	56
Cumberland Record Service	54	Jason Motors Ltd.	62		
		John Lionnet & Co.	38	Tele-Radio Ltd.	11
Davies & Co.	64	Jordan, D., Ltd.	55	The Record Shop (Farnham)	Text 320
Drane, Christopher (Records) Ltd.	58	Keith Prowse & Co. Ltd.	15	Trix Electrical Co. Ltd., The	47
Decra Record Co. Ltd., The	1, 35, 39				
Drawda Hall Bookshop, The	64	Laskys Radio	62	Verdik Sales Ltd.	61
Duo Sound Reproducers	53	Leak, H. J., & Co. Ltd.	31	Vogue Records	21
Dust Bug (G. E. Watts)	Cover 11	L.H.P. Acoustical Equipment Co.	40	Volmar Ltd.	4
Dynatron Ltd.	41	Linguaphone Institute Ltd.	24	Vortexion Ltd.	2
Dulci Radio Ltd.	61	Long-Playing Record Library	8	Vox Productions (G.B.) Ltd.	23
		Lustraphone Ltd.	Cover 11		
E.A.P. (Tape Recorders) Ltd.	42	Mail Order Supply Co.	58	Walters Instruments Ltd.	51
Eddystone Radio	63	Miller Ltd.	64	Webbs Radio	60
Electric Audio Reproducers Ltd.	7	Modern Electric Ltd.	48	Wharfedale Wireless Works Ltd.	24
E.M.O. Handmade Gramophone Ltd.	14	M.S.S. Recorders	10	Whiteley Electrical Co. Ltd.	46
Furlong, A. T., & Sons	63	Multicore Solders	63		
Frigicold Ltd.	41	Musicraft Supplies	21		

LOUDSPEAKER CABINETS

GOODMANS W.B. G.E.C. KELLY JENSEN

STANDARD BASS REFLEX CABINETS, AMPLIFIER CONSOLE CABINETS, LOUDSPEAKERS, ARMSTRONG CHASSIS.

CABINETS TO ORDER

Demonstrations Without Appointment. Open till 5.30 Saturday
A. DAVIES & CO. (Cabinet Makers), Cabinet Dept., 3 Parkhill Place,
Off Parkhill Road, London, N.W.3. GULLIVER 5775

THE SHOP FOR SLIGHTLY USED RECORDS

Catalogue Issued Regularly

THE DRAWDA HALL BOOKSHOP
33 HIGH STREET, OXFORD

Miller's POSTAL SERVICE for ALL your RECORDS

WRITE FOR BROCHURE AND ORDER FORM FROM
6 SIDNEY STREET, CAMBRIDGE
Established 1856

HAVE YOU ANY DIFFICULTY in obtaining your LP Records?

WE CAN DISPATCH, WITHIN 24 HOURS, 45 or 33 $\frac{1}{3}$ R.P.M. RECORDS
POSTAGE FREE IN GUARANTEED CONDITION

BENSTED'S LTD. 209 UXBRIDGE ROAD
EALING, W.13

Telephone: Ealing 9379

QUERY COUPON.—This coupon must be cut out and attached to any inquiry, together with stamped addressed envelope, if a personal reply is desired relating to matter editorial. It does not refer to display or classified advertisements.
Available until January 31st.

THE COLLECTORS' SHOP

INTERNATIONAL COLLECTORS' AGENCY, LTD.
20 Newport Court, W.C.2. Phone: GER 8589

A FAIR ALLOWANCE ON YOUR 78s IN FINE CONDITION — CASH OR PART-EXCHANGE FOR PERFECT LPs.

RARE VOCALS AND CURRENT VOCALS, OLD MUSIC HALL RECORDS PURCHASED AT GOOD PRICES. PLEASE SEND DETAILS AND LISTS TO US AND WE WILL MAKE YOU AN OFFER.

Open daily 11-6 p.m. Closed all day THURSDAY.

ORDER FORM

THE GRAMOPHONE,
49 EBRINGTON ROAD, KENTON, MIDDLESEX.

I enclose my subscription for £1 (or 22s. including Index) for one year, post free. (Subscription to U.S.A. and Canada \$3.50)

beginning with.....number. Date.....195..

(BLOCK CAPITALS)

Mr., Mrs., Miss

Address

Copies of "The Gramophone" are obtainable from Newsagents and Railway Bookstalls throughout the country.

Printed by Gibbs & Bamforth Ltd., St. Albans, and Published by the Proprietors, General Gramophone Publications Ltd., 49 Ebrington Road, Kenton, Middlesex.
Telephone: Wordsworth 2010.

MADE IN ENGLAND

CITY SALE & EXCHANGE LTD

THE HIGH FIDELITY
SPECIALISTS

SPECIAL OFFERS

R.D. BABY PREAMP...	£2 10 0
R.D. BABY AMPLIFIER 10 WATT OUTPUT WITH SEPARATE PREAMP COMPLETE IN TABLE CABINET	£15 0 0
ACOUSTICAL QUAD I PREAMP, PERFECT	£7 10 0
R.D. MINOR AMPLIFIER MARK II	£9 0 0
SOUND SALES A-Z JUNIOR AMPLIFIER AND PREAMP, AS NEW	£17 10 0
SOUND SALES PHASE INVERTOR SPEAKER AS NEW	£12 0 0
CHAFFEY CORNER SPEAKER CABINET FOR 8" UNIT	£20 0 0
PAMPHONIC PORTABLE SPEAKER	£11 0 0
WHARFEDALE W/10/CS SPEAKER	£8 0 0
WEBBS TYPE C SEPARATOR	£1 10 0
GOODMANS AXIOM 22 SPEAKER	£10 10 0
WHARFEDALE SUPER 12/CS/AL SPEAKER, AS NEW	£13 0 0

GOODMANS AUDIOM 60 12" UNIT, AS NEW	£8 0 0
PLESSEY 15" SPEAKER, LATEST MODEL COM- PLETE WITH TWEETER AND CROSSOVER	£27 10 0
HEAVY 12" SAND FILLED BAFFLE AS PER WHARFEDALE PATTERN, COMPLETE WITH SAND-FILLED TOP	£15 0 0
W.B.T./10 TWEETER	£3 0 0
WEBBS TYPE A SEPARATOR	£1 17 6
LEAK STEEP SLOPE FILTER	£2 10 0
LOWTHER WHISTLE FILTER	£1 10 0
HEAVY DUTY MATCHING TRANSFORMER	£1 15 0
TREBLE CABINET FOR USE WITH 10" AND 8" UNITS AS PER WHARFEDALE STYLE	£4 10 0
CABINET FOR 8" UNIT ONLY	£1 10 0
HARTLEY TURNER 215 SPEAKER	£7 10 0
PAIR OF SAND-FILLED PANELS FOR WHARFE- DALE THREE SPEAKER SYSTEM	£4 0 0
WHARFEDALE GOLDEN 10" 2-3 ohms	£6 0 0

PART EXCHANGE OUR SPECIALITY

EASY TERMS ARRANGED

93-94 FLEET STREET, LONDON, E.C.4.

Phone: FLEet Street 9391-2

PROVED THE FINEST METHOD FOR CLEANING RECORDS
ALREADY OVER 20,000 ENTHUSIASTIC USERSAll Static and Dust
completely removed
from Your Records
as they are
playedTHE "Dust Bug"
AUTOMATIC GRAMOPHONE RECORD
CLEANER PATENT APPLIED FORInstantly Fitted.
Suitable for all
Types of Record.Quality Improved. Surface
Noise and Wear Reduced.

PRICE REDUCED 17/6 (Plus 7/- purchase tax)

From Your Dealer, or

CECIL E. WATTS

Consultant and Engineer
(Sound Recording and Reproduction)

Darby House, Sunbury-on-Thames, Middlesex

MAKE THE MOST OF
YOUR TAPE-RECORDERwith a LUSTRAPHONE
fidelity MICROPHONEModel VR/53 Ribbon Velocity
MicrophoneA bi-directional Velocity Microphone combining
a high level of sensitivity with extended frequency
response substantially flat to 14 Kc/s. Model
VR.53 is a high-fidelity instrument in the broad-
cast studio class and is ideal for recording to
really critical standards. In high or low impedances.

Price £9.19.6



LFV/59 "Full Vision"

An elegantly modern, highly efficient microphone
designed primarily to avoid obstructing view of the
user. Recommended for personal use, this model
has many applications in the realms of recording.
Response substantially flat between 150 and 14,000
c/s. High or low impedance.

Price £8.18.6

Full descriptive leaflet on request from:

LUSTRAPHONE LTD., ST. GEORGE'S WORKS, REGENTS PARK ROAD,
LONDON, N.W.1 PR1mrose 8844



Have you a
RECORD TOKEN
to exchange

This unique service, which operates all the year round, naturally reaches its peak at this season and you may have tokens which you now wish to exchange. It will prove helpful to visit your "His Master's Voice" record dealer and acquire some of these publications before making a final choice. RECORD TOKENS can be bought and exchanged only through "His Master's Voice" record dealers in Gt. Britain, Northern Ireland and the Channel Islands.



"HIS MASTER'S VOICE"
general catalogue
all speeds. Price 3/-.
CAPITOL
general catalogue
all speeds. Price 3/-.
COLUMBIA, PARLOPHONE, M.G.M.
general catalogue
all speeds. Price 4/-.
LONG PLAYING Catalogue
(H.M.V., Columbia,
Parlophone, M.G.M.) with
supplement. Price 6/6.

"NIGHTS AT THE BALLET"
Illustrated booklet
of L.P. records. Price 1/-.

"POETRY AND DRAMA"
a delightful selection
of H.M.V. and Columbia
records. Price 6d.

**"FIFTY YEARS OF
OPERATIC SINGING"**
Fully illustrated booklet.
Price 2/6d.

JAZZ LEAFLETS
dealing with all jazz records.
Free of charge.

Supplementary lists of new records
are published monthly for each trade mark,
price one penny.

**THESE RECORD TOKENS CAN BE EXCHANGED ONLY FOR
"HIS MASTER'S VOICE", CAPITOL,
COLUMBIA, M.G.M. OR PARLOPHONE RECORDS.**